



Design: Cindy Bowers

ENCOUNTERS

Maurice Ravel Introduction and Allegro

Sometimes referred to as a Septet, the Introduction and Allegro is not so much a chamber work as a miniature concerto for harp with wind and string accompaniment.

Performers:
Nora Bumanis, harp;
Shelley Younge, flute;
Dennis Prime,clarinet;
Norman Nelson & Patricia Armstrong, violins;
Michael Bowie, viola;
Tanya Prochazka,cello.

Nino Rota Sarabande and Toccata

A charming work for solo harp written in 1945 by the composer who later was to write scores for many of Fellini's films.

Performer:
Nora Bumanis, harp

Malcolm Forsyth Three Toccate per Pianoforte

A CBC commission, the Toccate were recently completed by the composer while on leave in Italy, and receive their premiere performance in this concert.

Performer:
Helmut Brauss, piano

Brahms Piano Quartet in A major

In his three piano quartets, of which the A major and G minor were completed in 1861, Brahms explores the piano as an instrument of great intimacy, locked in a profound dialogue with the string trio.

Performers:
Norman Nelson, violin;
Michael Bowie, viola;
Tanya Prochazka,cello;
Helmut Brauss, piano.

Program Two

November 14, 1987

Francis Poulenc Elegie; Sonata for Four Hands

The early Sonata is more typical of Poulenc's boisterous, tongue-in-cheek style, while the Elegie, his final piano work, was to be played "as if you were improvising . . . with a cigar in your mouth and a glass of cognac on the piano."

Performers:
Ernesto Lejano,
Grant Maxwell, pianos.

John Cooper Cello Quartet No. 2

American composer John Cooper's Quartet for four cellos was commissioned by Lenox Quartet cellist Einar Holm, and premiered at Ithaca College, N.Y. in 1984. This performance marks its Canadian premiere.

Performers:
Mark Eeles,
Claude Kenneson,
Barbara Morris,
Ann Scott, cellos.

William Kraft Encounters II

A wide range of techniques and effects is employed in this virtuosic work for solo tuba. Kraft is a percussionist and resident composer with the Los Angeles Philharmonic Orchestra.

Performer:
Scott Whetham, tuba

George Crumb Ancient Voices of Children

One of the great vocal works of this century, creating a delicate, evocative soundscape that illuminates the texts by Garcia Lorca.

Performers:
Elsie Hepburn,
mezzo soprano;
Islay-May Renwick, oboe;
Cathy Boehm,mandoline;
Nora Bumanis, harp;
Jan Randall, piano;
Brian Jones,
John McCormick, percussion;
Alfred Fisher, conductor.

Program Three

January 30, 1988

Ned Rorem Four Dialogues

A New York subway, an airport parking lot and an apartment are the settings for these Frank O'Hara vignettes of a relationship which disintegrates as quickly as it had developed.

Performers:
Diane Nelsen, soprano, Lary Benson, tenor, Ernesto Lejano, Alexandra Munn, pianos.

Alfred Fisher Zakhor: Remember

Commissioned by the Canadian Music Centre expressly for baritone Harold Wiens. Requiring enormous concentration and emotional range, the work explores the linkage of memory in its personal, mythic and universal dimensions.

Performers:
Harold Wiens,baritone,
Alfred Fisher, piano.

Franz Schubert Piano Quintet in A major ("Trout")

This landmark chamber work takes its name from the Schubert song "Die Forelle", the tune of which forms the theme for the variations in the fourth movement.

Performers:
Norman Nelson, violin;
Michael Bowie, viola;
Tanya Prochazka,cello,
Jan Urke, double bass;
Michael Redshaw, piano.

Program Four

March 5, 1988

George Arasimowicz Premiere of new work for piano and electronic tape

Arasimowicz is a professor of composition and theory at the University of Alberta.

Songs by Finzi, Warlock, Bridge and Quilter

This English song group features settings of texts by Shakespeare and includes "It was a lover and his lass", "Pretty ring time", and two settings of "Blow, blow, thou winter wind."

Performers:
Alan Ord, bass;
Grant Hurst, piano

Chopin/Liszt Mes Joies (from Six Polish Songs)

Verdi/Liszt Miserere from Trovatore
Liszt's transcriptions of works by other composers cover an astonishing range of music from Arcadelt to Wagner. The Chopin transcriptions are delicate gems while the Trovatore is a virtuoso masterpiece that apotheosizes the lyric and tragic dimensions of the opera.

Performer:
Alfred Fisher, piano

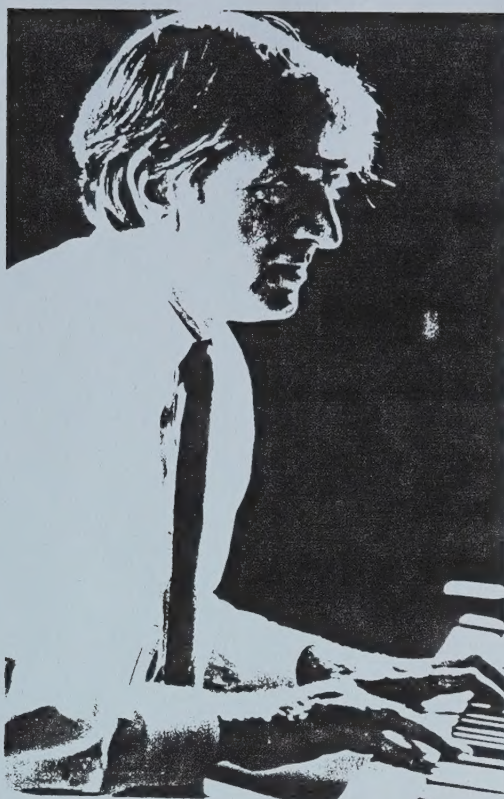
Igor Stravinsky Histoire du Soldat

Stravinsky's classic tale of Russia past. Told in his most acerbic and energetic musical language.

Performers:
Dennis Prime,clarinet;
Diane Persson,bassoon;
Fordyce Pier, trumpet;
John McPherson,
Trombone;
Brian Jones,
percussion;
Norman Nelson, violin;
Jan Urke, double bass;
Malcolm Forsyth, conductor.

Program and performers subject to change without notice.

Student/Seniors \$3.00
Adults / \$5.00



JOHN WUSTMAN

DISTINGUISHED VISITOR
AT THE UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

SEPTEMBER 28 TO OCTOBER 9, 1987

DURING HIS STAY MR. WUSTMAN WILL PRESENT:

TWO RECITALS:

OCTOBER 4, 1987, 8:00 P.M. CONVOCATION HALL, OLD ARTS BUILDING
OCTOBER 9, 1987, 8:00 P.M. CONVOCATION HALL, OLD ARTS BUILDING

MASTER CLASS SERIES

SEPTEMBER 30, 1987, 7:00 P.M. CONVOCATION HALL
OCTOBER 2, 1987, 7:00 P.M. CONVOCATION HALL
OCTOBER 3, 1987, 1:00 P.M. 1-29 FINE ARTS BUILDING
OCTOBER 5, 1987, 7:00 P.M. CONVOCATION HALL
OCTOBER 7, 1987, 7:00 P.M. CONVOCATION HALL
OCTOBER 9, 1987, 2:00 P.M. CONVOCATION HALL

LECTURE SERIES

SEPTEMBER 29, 1987, 2:00 P.M., 1-29 FINE ARTS BUILDING;
"Contending with Orchestral Reductions".
OCTOBER 1, 1987, 2:00 P.M., 1-29 FINE ARTS BUILDING;
"The Accompanist's Role in Interpreting Text".
OCTOBER 6, 1987, 2:00 P.M., 1-29 FINE ARTS BUILDING;
"Stylistic Considerations in Lieder Repertoire".
OCTOBER 8, 1987, 2:00 P.M., 1-29 FINE ARTS BUILDING
"Ask the Master: The Art of Singing and the World of Repertoire".

*Schedule subject to change without notice

FOR FURTHER INFORMATION PLEASE CONTACT:

THE DEPARTMENT OF MUSIC, 432-3263, 3-82 FINE ARTS BUILDING, U. OF A.



university of alberta department of music

— in recital —

FORDYCE PIER, trumpet
EILEEN KEOWN, piano

CONVOCATION HALL, Sunday, September 27, 1987

8:00 P.M.

SONATA (1983)

Allegro ma non troppo
Adagio teneramente
Allegro assai

BYRON ADAMS
(b.1955)

KONZERTANTES DUO (1968)

Moderato - Allegro
Adagio
Allegro

HARALD GENZMER
(b.1909)

INTERMISSION

FACILITA

Air with Variations

J. HARTMANN

EXIT (1974)

Solo Trumpet and Tape Recorder


DAVID ERNST

SONATA (1939)

Slow
Fast

HAROLD SHAPERO
(b.1920)

convocation hall, old arts building



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UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TIIU HAAMER

Pianist

FANTASIA IN c Minor K 475

MOZART

SONATA IN G. op. 79

BEETHOVEN

BEETHOVEN

presto alla tedesca

andante

vivace

LES JEUX D'EAUX A LA VILLA D'ESTE

LISZT

(from *Annees de Pelerinage* Book 3)

INTERMISSION

THIRTEEN PIANO PRELUDES

JEAN COULTHARD

leggiero

torment

quest

song

innocence

fury

aubade

dirge

turbulence

introspection

spoof

dark mood

illumination

NOCTURNE IN F MAJOR Op 15 #2

CHOPIN

NOCTURNE IN c MINOR Op 48 #1

*The last three preludes were written for Tiiu Haamer. Tonight's performance is the Canadian premiere.

Convocation Hall, Old Arts Building

TIIU HAAMER

Tiiu Haamer, head of the piano recital department at Grande Prairie Regional College, received her training at the University of Toronto (B.Mus., 1973), Eastman School of Music (M.M., 1975) and the University of Michigan (DMA, 1981). Ms. Haamer combines her teaching duties with regular tours as recitalist, concertist and chamber musician. Recent tours have taken her across Canada, and in 1986 Ms. Haamer completed a highly successful British tour. She has performed with the Vancouver and Edmonton Symphony Orchestras, and has been broadcast on CBC and CKUA. Tonight's recital marks her first appearance at the University of Alberta.

The next Visiting Artist recital will feature **Suzanne Summerville**, mezzo-soprano. Ms. Summerville, professor of voice at the University of Alaska-Fairbanks, will present a lecture-recital featuring vocal works of Louis Spohr and a new cycle of songs by Violet Archer, on Tuesday, November 17th, 8:00 p.m. in Convocation Hall.

SYMPHONIC WIND ENSEMBLE

DR. FORDYCE PIER, DIRECTOR

Saturday, October 24, 1987
Alberta Music Conference
Edmonton Convention Centre

- O Cool Is The Valley (1972) Vincent Persichetti
(b. 1925)
(Elkan-Vogel)
- Scherzo for Band Gioacchino Rossini
(1792-1868)
(Piedmont Music Co.)
- March From Symphonic Metamorphosis
of Theme by Carl Maria von Weber (1943) Paul Hindemith
(1895-1963)
arr. Wilson
(Schott)
- Illyrian Dances (1986) Guy Woolfenden
Rondeau (Ariel Music)
Aubade
Gigue
- Emblems (1964) Aaron Copland
(b. 1901)
(Boosey & Hawkes)

THE UNIVERSITY OF ALBERTA
SYMPHONIC WIND ENSEMBLE

Piccolo
Sonya Schrum

Flute
Christine Enns
Claire Eccles

Oboe
Joanne Mulesa
Christine Wilson

Bassoon
Susanne Smith

Clarinet
David Hayman
Janis Lindberg
Mien Jou
Karen Harasym
Karen Noel-Bentley
Heather Klappstein

Bass Clarinet
Jacquie Cumming

Alto Saxophone
Stefan Eser
Evan Sampson

Tenor Saxophone
Carmen Tait

Baritone Saxophone
Jennifer Beare

Trumpet
Allan Gilliland
Jeff Harris
Tina Ross
Wayne Prokopiw
Duane Paulson

Horn
Chris Gongos
Karin Eser
Dale Green
Inez McGowan

Trombone
Mike Kryvenchuk
Auby Axler
Linda Reinholdt

Baritone
Brian Roth

Tuba
Krista Jean
Ron Hustins

Percussion
Bob Burke
Geoff Whittall
Scott Martin
Darren Salyn
Bob Fenske
Raj Nigam

Stage Manager - Brian Roth
Publicity/Social Convenors - Jennifer Beare and Carmen Tait

A FACULTY RECITAL

ALAN ORD, bass

assisted by

GRANT HURST, pianist

Wednesday, October 28, 1987 at 8:00 p.m.
Convocation Hall, Old Arts Building

SONGS OF LOVE

Of Young Love

O bellissimi capelli.Andrea Falconieri
(c.1585-1656)
My Lovely Celia*George Monro
(-c.1731)
Sonntag, Op. 47, No. 3 (1860).Johannes Brahms
(1774-1856)

Of Love Unfulfilled

Nicht mehr zu dir zu gehen, Op. 32, No. 2 (1864).Johannes Brahms
AH, Willow (Early English). Arr. G. Lane Wilson
Toglietemi la vita ancor. Alessandro Scarlatti
(1660-1775)

Of Love and Death

Bois Épais (Amadis) (1684).Jean Baptiste Lully
(1632-1687)
In questa tomba oscura (1807)Ludwig van Beethoven
(1770-1827)
Serenade (From the Songs and
Dances of Death) (1875).Modest Mussorgsky
(1839-1881)

Of Eternal Love

- Sapphische Ode, Op. 94, No. 4 (1884).Johannes Brahms
Ich trage meine Minne, Op. 32, No. 1 (1897)Richard Strauss
(1864-1949)
Si, tra i ceppi (From Berenice (1737)).George F. Handel
(1685-1759)

All's Fair in Love

- Droop Not Young LoverGeorge F. Handel
The Pretty CreatureStephen Storace
(1762-1796)
False Phillis (Early English)Arr. G. Lane Wilson

NOTES

* Monro was an English organist and harpsichordist, who played in the orchestra of Goodman Fields Theatre from 1729 until his death.

LYRICS

O BELLISSIMI CAPELLI

O bellisini capelli,
miei dolcissimi dilette,
amorosi serpentelli
che ritorti in anelletti,
discendente in fra le rose
de le guancie rugiadose
Trecchie ombrose, ove s'asconde,
per ferir, l'alato arciero,
cedan più lechiome bionde,
belle trecchie, al vostro nero
che scherzando al viso intorno
note siete e gli occhi giorno

Oh, most beautiful hair,
my sweetest beloved
Loving serpents as,
caught in ringlets,
You fall among the roses of dewy cheeks.
Dark tresses, where the winged archer
conceals himself to wound,
Yielding a little, the blonde head.
Beautiful tresses,
your darkness
Plays around the face as the night
seals the eyes of day.

MY LOVELY CELIA

My lovely Celia, heav'nly fair,
As lilies sweet, as soft as air;
No more then torment me, but the kind,
And with thy love ease my troubled mind.

O, let me gaze on your bright eyes,
Where melting beams so oft arise;
My heart is enchanted with thy charms,
O take me, dying, to your arms.

SONNTAG

So hab' ich doch die ganze Woche
Mein feines Liebchen nicht geseh'n;
Ich sah es an einem Sonntag
Wohl vor der Türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein.
Wollte Gott, ich wär' heute bei ihr!
So will mir doch die ganze Woche
Das Lachen nicht vergeh'n
Ich sah es an einem Sonntag
Wohl in die Kirche geh'n:
Wollte Gott, ich wär' heute bei ihr!

NICHT MEHR ZU DIR ZU GEHEN

Nicht mehr zu dir zu gehen,
Beschloss ich und beschwor ich,
Und gehe jeden Abend,
Denn jede Kraft und jeden Halt verlor
ich.
Ich möchte nicht mehr leben,
Möchte augenblicks verderben,
Und möchte doch auch leben
Für dich, mit dir,
Und nimmer, nimmer sterben.
Ach rede, sprich ein Wort'nur,
Ein einziges, ein klares
Gib leben oder Tod mir,
Nur dein Gefühl enthülle mir,
Dein wahres!

SUNDAY

So it is by now a whole long week
That I have not seen my sweet love;
I saw her on a Sunday
As she stood before her door,
The thousandfold lovely maiden,
The thousandfold lovely daring.
Would to God, that I were with her today.
Then for a whole long week
My joy would not end.
I saw her on a Sunday
As she went to Church.
Would to God, that I were with her today!

TO GO NO MORE TO YOU

To go no more to you
I decided and I swore;
Yet I go every evening,
For all strength and all control I lost.
I want to live no more,
I want to perish at this moment,
And yet I want to live
For you, with you,
And never, never die.
Oh speak, say but one word,
One clear word only,
Give life or death to me,
Only reveal to me what you feel,
Your true feelings!

AH! WILLOW

To the brook and the willow
that heard him complain,

Ah! willow, willow!

Poor Colin went weeping
and told them his pain;

Ah! willow, willow!

"Dear stream, if you change
by her pillow creep,

Ah! willow, willow!

Perhaps your soft murmurs
may lull her to sleep,

Ah! willow, willow!"

TOGLIETEMI LA VITA ANCOR

Toglietemi la vita ancor, crudeli cieli,
se mi volete rapire il cor.

Take from me even my life, cruel heavens,
If you wish to carry away my heart.

BOIS ÉPAIS

Boi épais redouble ton ombre,
tu ne saurais être assez sombre,
tu ne peux trop cacher
Mon malheureux amour.

Je sens un désespoir dont l'horreur est
extrême,

Je ne dois plus voir ce que j'aime,

Je ne veux plus souffrir le jour,

Sombre woods,
in your shadows
hide my unhappy love.
If I will never again
see my beloved,
then I will forever
hate the light

IN QUESTA TOMBA

In questa tomba oscura lasciami riposar;
quando vivevo, ingrata, dovevi a me
pensar,
Lascia che l'ombra ignuda godansí pace
almen
e non bagnar mie ceneri d'inutile velen.

IN THIS TOMB'S DARKNESS

Let me sleep
in the darkness of this tomb.
While I was alive,
you should have cared for me, unfaithful
one!

SERENADE

Evening of amethyst, stars all glisten,
tender spring breathing delight!
Trembling, the invalid leans out to listen,
hearing the whisper of night.
Sleep does not cover her eyes
wide and burning,
Youth pleads with joy not to fade.
But at the midnight to answer her yearning.
Death sings his soft serenade
Held here in prison so dark and confining
soon you will fade quite alone
Trust then your knight unnamed,
doubt resigning
I come to free you my own.
Rise see how lovely you are
Your reflection mirrors a face all alight
Rosy with pleasure, your curls,
Soft perfection veiling a form, milky white

SAPPHISCHE ODE

Rose brach ich nachts mir am dunklen Hage;
Süsser hauchten Duft sie als je am Tage,
Doch verstreuten reich die bewegten Aste
Tau, der mich nässte.
Auch der Küsse Duft mich wie nie berückte,
Die ich nachts vom Strauch deiner Lippen
pflückte:
Doch auch dir,
bewegt im Gemüt gleich jenen,
Tauten die Tränen

Eyes sapphire blue,
fixed and bright as the moon is.
Shine now with radiant fire
Sweet is your breath and warm
Warm as the moon is.
How you awake my desire
My ardent pleading
will not be denied
Your desire summoned me here,
Thus I claim my reward,
and the prize my bride
Rapture at last is near.
Fragile your body,
and your tremor, enthralling.
Come, my embrace, how divine,
Stifles your breathing!
Your lover is calling, listen
Be still... You are mine!

SAPPHIC ODE

Roses from the dark hedge I plucked at night;
They breathed sweeter fragrance that
ever in the day
But the moving branches abundantly shed
The dew that showered me.
Thus your kisses' fragrance enticed me as
never before
As at night I plucked the flower of your lips
But you too, moved in spirit as they were,
Shed a dew of tears.

ICH TRAGE MEINE MINNE

Ich trage 'meine Minne vor Wonne stumm,
Im Herzen und im Sinne mit mir herum.
Ja, dass ich dich gefunden, du liebes Kind,
Das freut mich alle Tage, die mir beschieden
sind.
Und ob auch der Himmel Trübe, kohlschwarz
die Nacht.
Hell leuchtet meiner Liebe
goldsonnige Pracht.
Und lügt auch die Welt in Sünden,
so tut mir's weh,
Die arge muss erblinden vor deiner Unschuld
Schnee.

SI, TRA I CEPPI

Si, tra i ceppi e le ritorte
La mia fe risplendera;
No, ne pur l'istessa morte
il mio foco estinguerà.

DROOP NOT YOUNG LOVER

Droop not young lover,
pine not in sadness.
Sighs ne'er will move her,
grief is but madness.
Love joys in gladness, tears are in vain.
If she look coldly,
sighs will but freeze her.

I CARRY MY LOVE

I carry my love, mute with rapture,
In my heart and my mind, wherever I go.
Yes, that I found you,
dearest one,
Cheers me throughout all the days allotted me.
Though skies are grim
and jet-black the night,
Brightly shines the sun-like splendour of my
love.
And thought the sinful world is full of lies,
and though it grieves me,
The wretched world will be struck blind by
your snow-like innocence.

Even chained and tortured,
my faith is invincible.
Nor will death
extinguish my believe

Follow her boldly, plague her and tease her.
If thou would please her,
hide, hide thy pain.
Still if she slight thee,
vex thee and spite thee.
Ne'er let it fright thee
Slight her again.

THE PRETTY CREATURE

Oh! the pretty, pretty creature!

When I next do meet her,
no more like a clown

Will I face her frown;

But gallantly will I treat her

Oh! the pretty, pretty creature.

But then her wicked, charming eyes,
When she looks up, show kind surprise;
I, like an awkward, foolish clown
When she looks up must needs look down.

FALSE PHILLIS

Exact to appointment
I went to the grove
To meet my fair Phillis,
and tell tales of love;
But judge of my anguish,
my rage and despair,
When I found on arrival no Phillis was there.

I waited awhile,
which increased by my rage.--
With lovers you know ev'ry moment's an age,--
I sighed and I cried,
and looked far and near,
But in vain was my looking--no Phillis was
there!

Oh! the pretty, pretty creature!

Despair gives courage oft to men,
And if she smile, why then, why then,--

Oh! the pretty, pretty creature!

To wait any longer I thought was in vain,
So I trudged o'er the fields
to my cottage again,
When oh! to my grief,
in a grove that was near,
I beheld the false Phillis
with Damon was there.

I glowed with resentment,
and proudly passed by,
When, sweet as the morning,
young Kate caught my eye:
I told her my story--she banished my care:
Bade me go to the grove--she would surely be
there.

ACADEMY STRINGS
AND
CHAMBER WINDS

Convocation Hall, Thursday November 5, 1987

PROGRAMME

1. CHAMBER SYMPHONY FOR STRING ORCHESTRA OP.110A
(String Quartet No. 8 Arr. Barshai)
1961 DMITRI SHOSTAKOVICH
(1906-1975)

Largo - Auegro Molto - Allegretto - Largo - Largo.
 2. Fanfare after Seventeenth Century Dances for Twelve Winds
(1965) Donal Michalsky
(1928-1976)

I. Paul Peurl, "Newe Padouan, Intrada, Däntz und
Galliarda (1611)
II. John. Hermann Schein, "Banchetto Musicale" (1617)
III. Isaak Posch, "Musicalishe Ehrnfreudt (1618)
 3. Petite Symphonie (1885) Charles Gounod
(1818-1893)

for flute, two oboes, two
clarinets and two bassoons.

Adagro et Allegretto
Andante cantabile
Schergo
Finale
- INTERMISSION*
4. Introduction and Allegro for Strings
(Quartet and Orchestra) Op.47
(1905) Edward Elgar
(1857-1934)

ACADEMY STRINGS 1987-88 Season

Conductor: Norman Nelson

1st Violins:

Anne Kenway (Concert Mistress)
Cathy Boem-Eichner
Martin Berger
John Radosh
Anita Berg
Heather Neufeld-Bergen
Elizabeth Ambrock
Shannon Johnson
Mel Frances Cooke
Hsing Jou
Maria Yakymyshyn

2nd Violins:

Lois Harder
Susan Innes
Colin Berg
Don Zurovsky
Dan Huget
Blair Neufeld
Jennifer Bustin
Michelle Wooley
Patrick Harrower
Marnie Ozipko

Violas:

Stephen Collins
Yu-Chen Chu
Glen Archibald
Michelle Moroz

Cellos:

Russell Vance
Ann Robertson
Mark Eeles
Christine Hanson
Mark Opgenorth
Andrea Cooke
Fang Chu
Adele Bossy

Basses:

Paul Polushin
John Brine
Michael Malone
Brenda Michelle

CHAMBER WINDS

Conductor: Malcolm Forsyth

FLUTES:

Sonya Schmun
Glynis Alleyne

Oboes:

Joanne Mulese
Christine Wilson

Clarinets:

David Hayman
Janice Lindberg

Bassoons:

Sherri Goethe
Suzanne Smith

Horns:

Chris Gongos
Elaine Stepa

Trumpet:

Jeff Smith

Trombone:

Mike Kryvenchuk

COSÌ FAN TUTTE

ACT II FINALE

(in Italian)

Nov. 8/9, 1987

Cast in order of appearance

DespinaJanet Tonin (Nov. 8)
Judy-Lynn Sawcuck (Nov. 9)
Don AlfonsoRoland Fix
FiordiligiMartine Dargis (Nov.8)
Debbie Wiebe (Nov. 9)
DorabellaIda Edwards (Nov. 8)
Ann Marie Neudorf (Nov. 9)
FerrandoJack Murray
GuglielmoDavid Dzurko
ServantsMembers of the Ensemble

SYNOPSIS: Despina is directing the activities of the servants in preparation for the signing of the marriage contract by the ladies and their Albanians. (Fate presto, o cari amici). The servants and the couples enter and proceed to drink a toast to wine and love. (E nel tuo, nel mio bicchiere.) Despina arrives disguised as a notary and reads the marriage contract which the women sign - but not the men. (Per contratto da me fatto..) An offstage chorus announces the return of the regiment of Ferrando and Guglielmo and a great flurry of activity results as the ladies attempt to hide the "Albanians". (Bella vita militar). Ferrando and Guglielmo return explaining that their orders were canceled at the last minute. (Sani e salvi agli amplessi..) The ladies are dumbstruck at this turn of events as they have already signed the fatal document, and Don Alfonso makes sure the men see these signatures to which they react with planned outrage. (Giusto ciel..) Accusation follows accusation, Despina is discovered in disguise, and Don Alfonso accepts the blame. (V'ingannai, ma fu l'inganno..) Despina is repentant, the lovers are reunited, and we all hear the moral of the story.

FORTUNATO L'UOM CHE PRENDE OGNI COSA PEL BUON VERSO, E TRA I CASI, E LE VICINDE DA RAGION GUIDAR SI FA. QUAL CHE SUOLE ALTRUI FAR PIANGERE SIA PER LUI CAGION DI RISO, E DEL MONDO IN MEZZO I TURBINI BELLA CALMA TROVERA.

HAPPY IS THE MAN WHO TAKES EVERYTHING WELL AND THROUGH THE TRIBULATIONS OF LIFE ALLOWS HIMSELF TO BE GUIDED BY LOGIC. WHAT MAKES OTHERS WEEP, MAY BE FOR HIM A REASON FOR LAUGHING AND THROUGH THE HURRICANES OF LIFE HE SHALL FIND QUIETNESS.

MOZART FINALES

LE NOZZE DI FIGARO

ACT IV (in English)

Cast in order of appearance

Barbarina	Carmen Deschenes (Nov. 8) Magdalene MacDowall (Nov. 9)
Figaro.....	Dwayne Barr
Marcellina	Brenda Randall
Basilio	Darald Bantel
Dr. Bartolo	David Dzurko
Susanna	Darlene Schubert
Cherubino	Kathleen Corcoran
Countess Almaviva	Denice Bennett
Count Almaviva	Roland Fix

Cavatina (Barbarina)	"I have lost it . . . "
Aria (Marcellina)	"The birds and beasts . . . "
Recitative and Aria (Figaro)	"It won't be long now . . . O fellow man, be smarter"
Recitative and Aria (Susanna)	"This at last is the moment. . Beloved, don't delay."
Finale of Act IV (The Company)	"On my tiptoes, I'll go nearer"

LECTURE RECITAL
UNIVERSITY OF ALBERTA
Department of Music

November 17, 1987

SUZANNE SUMMERVILLE, Mezzo-soprano

PROGRAM

Liebesschwarmerei (Cacilie v. W.).....Louis Spohr
Gretchen am Spinnrade (von Goethe)
Mignon's Lied (von Goethe)

Three Duets for Two Sopranos, Op. 108Louis Spohr

Abendlied (Friedrich Rochlitz)
Das Herz (Anon.)
Ruhe (Gustav von Deuern)

Three Duets, Op. 107Louis Spohr

Liebesfragen (H. Schulz)
Wechselgesang (C.A. Tiege)
Liebe (Anon.)

From "Sechs deutsche Lieder für eine Singstimme,
Klarinette und Klavier", Op 103..... Louis Spohr

Sei still mein Herz
Zwiegesang

From "Lieder mit Violine und Piano", Op. 154Louis Spohr

Erlkönig
Abendstille

INTERVAL

"If the Stars Are Burning" (1987).....Violet Archer

Texts by Frank Buske

- I. The Woman Who Crossed the Plains
- II. The Lady Who Lived Near the Mountains
- III. Autumn: Kantishna
To Johnny B., In Memoriam

PROGRAM NOTES

Louis Spohr was born in Braunschweig, Germany, in 1784 when Mozart was writing his "Haydn" String Quartets, and he died in Kassel in 1859, the year that Wagner completed "Tristan und Isolde." In the early years of the 19th century he played an important part in the development of Romanticism, and for the last thirty years of his life he was widely regarded as the greatest living composer. Spohr began writing Lieder in 1808. His first set (Opus 25) includes a highly expressive setting of Goethe's "Gretchen am Spinnrade," which Schubert was to set several years later. Spohr anticipates Schubert in several early songs, particularly in his harmonic language and in the freedom of the accompanimental writing, which ranges from simple support of the melodic line ("Mignon's Lied") to completely independent piano parts. In addition to an acute sensitivity to the text and a concern to express its meaning through a flexible, often highly chromatic vocal line, Spohr employs an unusual degree of harmonic subtlety and exploits the potential of the piano to illustrate images evoked by the texts. More conventional than some of the solo songs, the duets Opp. 107 and 108, are full of tenderness and a "sublime grandeur" which makes it possible to understand how Spohr was once regarded as the only worthy successor to the tradition of Mozart and Beethoven.

Three Songs by Louis Spohr

1. Liebesschwärmerei - Love's Extasy

If I were a little bird, I would fly to him, without rest, over oceans and valleys. But, O, I am not a little bird and must remain where I am.

2. Gretchen - Margaret at the Spinning-wheel (from "Faust")

My peace is gone, my heart is heavy;
Never, never again will I find rest.
When I am not with him I am in my grave,
the whole world turns to bitter gall.
I seek only him when I leave the house.
My bosom yearns towards him,
If only I could seize him and hold him
and kiss him to my heart's content -
under his kisses I should die!

3. Kennst du das Land? - Do you know the Land?

Do you know the land where the lemons blossom?
Where the golden oranges glow among the dark leaves,
a soft breeze blows from the blue sky,
and the still myrtle and the tall laurels grow?
Do you know it? There, I long to be with you, my love.

Three Duets, Opus 108

1. Abendlied - Evening Song

The still, quiet night speaks not of troubles,
the flowers bow their heads and sleep.
Everything on earth is given peace.
Stars begin to make their heavenly circle.

2. Das Herz - The Heart

My heart longs for joy and pain, it can never be still.

3. Ruhe - Repose

When the sun's last rays of twilight fall on the ocean and darkness covers the valleys, peace comes. The wildly busy life with its stresses and longings is put to rest. What, heart, were you searching for? Close now your eyes and go to your eternal rest.

Three Duets, Opus 107

1. Liebesfragen - A Question of Love

Tell me, how can you tell if it's love?
When the tongue does not speak of it, but the eyes do.
Ah, how can one win love?
Speak of it with your loved one and hold it quietly in your heart.
Love blooms in secrecy.

2. Wechselgesang - Antiphony

Who is singing here these enchanting songs?
I must crown such a singer with the wonderful flowers.
O, let me alone, I am not alone here with my songs.
The songs of the singer sound again so charmingly!
O let me be the voice of your echo.
Listen! How the songs of two nightingales merge.
How sweet it is when the voices blend to make a fuller
sound, as do two souls together when they join life.

3. Liebe - Love

When in spring everything is smiling and nature springs forth with new life, do you not feel a longing
awaken in you too? What could this be? This desire, this passion? I think I know what it is. Could it
be love? Yes, it must be love!

Sei still, mein Herz (Be Still, My Heart)

I held the hope deep in my heart that the object of my dreams might love me in return. The earth lay
before me as in a dream of Spring. But this hope only brought me the ridicule of others. Be still, my
heart and do not think of it. This is the truth, and the other is only a dream.

Zwiegesang (Duet)

A little bird sat on the branch of a lilac bush in the still, lovely May evening. A young girl sat under
that bush in the tall grass. When the bird sang the girl listened, and when the girl began to sing, the
bird became silent. This duet was heard throughout the whole moonlight-drenched valley. The bird
sang of the warmth of Spring and the girl sang of love. I shall not forget this duet my whole life long.

"Erlkonig" (The Erl-King)

Who rideth so late through tempest wild?
It is the father with his child;
he tightly clasps the boy with his arm,
he holds him safely and keeps him warm.
"My child, why cling in such terror to me?"
"The Erl-king, father, dost thou not see?
With crown and scepter behold him rise!"
"My child, the mist deceives thine eyes."
"Beloved boy, oh come with me, such merry
 games I will play with thee,
the brightest flowers our land can show,
my mother gay dresses will bestow."
"My father, my father, oh dost thou hear
 the Erl-king whispering into my ear?"
"Be calm, my child, disturb not thy mind,
the dry leaves rustle, disturbed by wind."
"Sweet boy, wilt wander with me? my daughters
 shall tenderly watch o'er thee.
In their magic mazes they nightly will sweep,
and dance thee and rock thee and sing thee
 to sleep."
"My father, my father, oh seest thou not the
 Erl-king's daughters in yonder dark spot?"
"My child, my child, I see it full clear,
how grey in the dust the old willow-trees rear."
"I love thee well, I dote on thy figure so fair,
resist and by force then my prize I will tear.
"Oh, father, oh father, he's seizing my arm!
Alas, the Erl-king has wrought me harm!"
The father shudders, he spurs thro' the night,
the moaning child to his bosom held tight.
Thus home is reached in anguish dread, but ah!
 the boy in his arms was dead!

"Abendstille" (Evening Stillness)

The day has laid her down to rest;
now all at once the breezes fail;
no leaflet stirs on nature's breast
and scarce a grassblade in the vale.

The breath of summer, mild and warm,
along the moonlit glade doth steal;
and on my bosom rent with storm
the tender down of peace I feel.

O silent, sweet and gentle night,
when sinks the world to slumber blest,
o'erwatched alone by angels bright
who lull our souls to rest, to rest!

I. THE WOMAN WHO CROSSED THE PLAINS

She was the least of them
who turned their faces to the West.

But she led them
though it was hard to remember
where the rivers ran
and where the elk and bear
found their paths
through the mountains.

And when her time came
she stopped
while the men went forward;
she knelt above a soft doeskin
and eased her baby
into the world.

Then she hurried to catch up:
she must find roots to cook,
and leaves and herbs--
and twigs and branches:
the men liked a big fire.

And when the men were fed,
she sat apart,
in the dark,
and nursed her baby.

II. THE LADY WHO LIVED NEAR THE MOUNTAINS

When I first came here
there was the gold--
and the men--
but nothing lasts
except the big white mountain
across the lake
and the fireweed
that burns all summer
on the slopes.

Why did I stay?
Who would trade this wind
that blows the snow
across the tundra?
Where else could I see
the grizzlies and their cubs
eating berries in the sunshine.
How could I tell the weather
if I could not see
the snow plumes
streaming from the peaks,
gilded with the sun?

I went to town one time
and bought a tractor
and drove it from the railroad
to my cabin
And then I built an airstrip.

My wants are simple:
each Thursday I meet the mail plane
and pick up
my case of Lowenbrau.

III. AUTUMN: KANTISHNA

To Johnny B., in Memoriam

Caribou wear velvet in September,
Mountains burn in reindeer moss.

When you are young
You're never very far from hope--
Five dogs before a sled
And twelve pancakes in a knapsack
Will get you there in five days or less.
Rainbows come to earth in different places;
Gold is not found in pots;
Dust and nuggets gather slowly in small pouches.

Fireweed moults in autumn,
Winter toclats snowstumble.

The lucky move on and leave the losers.
Each year the berries grow closer to the ground,
The sheep climb higher in the mountains.
Bones need but little warmth
In the slowness of a long, black night.

"If the stars are burning,
Why are winter nights so cold?"

Then there were the three of you:
You dodged his bullets, laughing,
And after they locked him up,
One cold snap, the dogs cried all night.
You stored her in your cache;
When you strapped her frozen body to your sled
You cursed, "God-damn you, Fanny,
Why you die in February?"

Columbine blossoms in the fallen roof;
A raven perches on your empty chimney.

IF THE STARS ARE BURNING

Frank Buske, poet and former head of the University of Alaska-Fairbanks Department of English, first went to Alaska in 1950. During that first year he met Johnny Bucia, the last inhabitant of the once thriving mining settlement of Kantishna, ninety miles into Denali Park. Johnny, possibly a Yugoslavian, told him tales of the 1912 gold strike and the miners and their women who made up that colorful part of Alaska's past. The two poems, "The Lady Who Lived Near the Mountains" and "Autumn: Kantishna," were based on these stories. Fanny had died a few months before Frank arrived and he heard of her life and death from Johnny. Frank's poem is based on what her life might have been like. It is true that Fanny did build the airstrip so that her Lowenbrau could be delivered weekly. At the end of her life, Fanny, Johnny, and one other man lived alone in the almost unpopulated settlement. The other man went mad and had to be taken away by federal agents. Fanny did die in February - when sub-zero temperatures made it too cold to travel. Her body was stored in Johnny's cache and later, when the weather was warmer, he drove it to Fairbanks on his sled to be given over to a local mortuary for burial. Johnny lived on in Kantishna for about another year before he too died, leaving the once thriving Kantishna gold camp deserted.

The first poem of "If the Stars are Burning" is based on the tale of Sacajewa, an Indian woman mentioned in the memoirs of Meriwether Lewis of the Lewis and Clark expedition.

Violet Archer is one of Canada's premiere composers and I feel so very lucky that the University of Alaska Foundation made it possible to have her, "a woman of the North," as composer for Frank's wonderful poems. Dr. Archer was born in Montreal and was graduated from McGill University in piano and composition, then earned the Associate Diploma of the Royal Canadian College of Organists. In 1942 she studied composition in New York with Bela Bartok and then from 1947-1949 with Paul Hindemith at the Yale School of Music where she received the Master of Music degree in 1949, *summa cum laude*.

She has taught at McGill University, North Texas State University, where she was Composer-in-Residence from 1950-1953, Cornell University, the University of Oklahoma, and the University of Alberta. At the latter institution she chaired the Division of Theory and Composition from 1962-1978 and since then has held the title of Professor of Music Emerita. She has been Composer-in-Residence at the Banff School of Fine Arts and several institutions in Canada, including the University of Windsor and McGill University, have awarded her honorary doctorates. Her honors are many and include Yale University's Citation for Distinguished Service in the Field of Music, the Queen's Jubilee Silver Medal, Canada's Composer of the Year in 1984, and most recently, induction into the City of Edmonton's Cultural Hall of Fame.

It has been a very rewarding experience to bring together the talents of Frank Buske and Violet Archer and to have a new composition as a result of their collaboration. Acknowledgement is given to the University of Alaska Foundation and President Donald O'Dowd for making this commission possible.

Suzanne Summerville

The Department of Music gratefully acknowledges the participation of the following faculty members and guests in this evening's concert:

Alexandra Munn, piano

Dennis Prime, clarinet

Diane Nelsen, soprano

Harold Wiens, baritone

Norman Nelson, violin

The University of Alberta

presents a recital of

CANADIAN PIANO MUSIC

performed by private pupils of

Dr. Ernesto Lejano

November 22, 1987
3:00 p.m.

Convocation Hall
Old Arts Building

Ten Folk Songs for Four Hands. Violet Archer
(b. 1913)

(French Folk Songs)
The Dancing Top
Singing Bell
In the Woods
Gay is the Rose
Music Everywhere

(Nova Scotia Folk Songs)
Private Song
Paul Jones
Eskimo Prayer
Cherry Tree Carol
The Frog and the Mouse

Sophia Wong, Lisa Yui

Three Preludes Jean Coulthard
(b. 1908)

Leggiero
Torment
Quest

Sarah Makins

Three Pieces for Piano Clermont Pepin
(b. 1926)

The Nose
Cradle Song
Gates of Hell

From 12 x 12 Fugues. Harry Somers
(b. 1925)

I Allegro
V Allegro giocoso

Sonatina No. 2 Violet Archer

Allegretto moderato
Barcarolle
Fughetta

Sophia Wong



Alberta Registered Music Teachers' Association (Int.)
Edmonton Branch

CANADA MUSIC WEEK - NOVEMBER 22 - 29 , 1987

Sponsored by: Alberta Registered Music Teachers' Association
Edmonton Branch
University of Alberta Music Department
Alberta College Conservatory of Music

CANADIAN PIANO MUSIC

Nov. 22 3:00 p.m.

Performed by Sophia Wong, Sarah
Makins, Lisa Yui, students of
Dr. Ernesto Lejano.

Convocation Hall, U. of A.

NEW MUSIC

Nov. 24 8:00 p.m.

Program of compositions by staff
composers of the University of
Alberta Music Department.
Alfred Fisher, George Arasimowicz,
Claude Kenneson, Malcolm Forsyth,
Peter Landey, William Renwick.

Convocation Hall, U. of A.

U of A. STUDENTS

Nov. 25 12 noon

PROGRAM OF CANADIAN WORKS presented
by Department of Music students

3rd floor stairwell, Fine Arts Bldg.
u. of A.

DEBUT STRING QUARTET

Nov. 25 8:00 p.m.

Holy Trinity Anglican Church

LECTURE

Nov. 26 3:30 p.m.

An illustrated lecture on the
pioneer Edmonton musician,
W.J. Hendra, by Dr. Wesley Berg and
Jonathan Bayley.

Rm 2-34, Fine Arts Bldg. U. of A.

STUDENTS' RECITAL

Nov. 28 7:30 p.m.

Alberta Registered Music Teachers'
students perform Canadian
compositions. The winners of the
Lydia Pals Young Composers Competi-
tion will be announced.
Reception to follow.

M.C. Mrs. Gweth Purdy

Buchanan Hall, Alberta College

TEACHERS' RECITAL

Nov. 29 8:00 p.m.

PROGRAM OF CANADIAN MUSIC presented
by members of the Alberta
Registered Music Teachers' Assoc.
Reception to follow.

Buchanan Hall, Alberta College

ALBERTA COLLEGE RECITAL

Dec. 1 8:00 p.m.

PROGRAM OF CANADIAN MUSIC presented
by music staff of Alberta College.

Buchanan Hall, Alberta College

OTHER ACTIVITIES PLANNED FOR CANADA MUSIC WEEK

HILLCREST JUNIOR HIGH
SCHOOL

Helve Sastok and Viven Fong will
present a recital of Canadian
music and a discussion on creative
approaches to music writing.

STEINHAUER ELEMENTARY
SCHOOL

Susana Singer will present a
piano recital.

CBC, CKUA and CHFA

will announce events of Canada
Music Week and will present
Canadian music on their programs.

DISPLAYS

University of Alberta Resources
Centre, Music Department, Fine Arts
Building.

EDMONTON CHURCHES

will present hymns, anthems and
organ music on Sunday, Nov. 22 and
Sun. Nov. 29.

CANADA MUSIC WEEK COMMITTEE:

Dr. Violet Archer (programs) Helve Sastok (mailing)
Hazel Burn (publicity) Gladys Odegard (co-ordinator)

For more information: Phone Dr. Violet Archer 433 - 7697

***** Programs attached for November 22 and December 1. *****

Ten Folk Songs for Four Hands

Violet Archer

French Folk Songs

Nova Scotia Folk Songs

The Dancing Top

Pirate Song

Singing Bells

Paul Jones

In the Woods

Eskimo Prayer

Gay is the Rose

Cherry Tree Carol

Music Everywhere

The Frog and the Mouse

Sophia Wong and Lisa Yui

Three Preludes:

Jean Coulthard

Leggiero

Torment

Quest

Sarah Makins

Three Pieces for Piano

Clermont Pepin

The Nose

Cradle Song

Gates of Hell

Sophia Wong

From 12 x 12 Fugues

Harry Somers

I Allegro

II Allegro giocoso

Sophia Wong

Sonatina No. 2

Violet Archer

Allegretto Moderato

Barcarolle

Fughetta

Sophia Wong

December 1, 1987

Buchanan Hall, Alberta College 8:00 pm

Duo for Flute and Bassoon

Michael Conway Baker

Two Caprices for Solo Violin

Sophie Eckhardt-Gramatte

Quarettino for Bassoon, Viola

Cello

Rudolf Komorous

Duets for Violin and Viola

Malcolm Forsyth

Poem for a Gentile, Two cellos

Alfred Fisher

Music for a Thousand Autumns

Alexina Louie

Piano, violin, viola, cello,
double bass, flute, oboe, clarinet
and percussion.

The University of Alberta
Department of Music
presents an In-House

CHAMBER MUSIC RECITAL

Room 1-29 Fine Arts Building 12 noon November 27, 1987

Sonatine, Op. 53, No. 6 Armin Kaufmann
Movements One and Two

Duane Paulson, trumpet
Virginia Gale, piano

Diversions for Flute and Marimba Peter Tanner

1) Introduction; 2) Song; 3) March; 4) Interlude
Alan Clarke, flute
Geoff Whittall, marimba

Die Mainacht Johannes Brahms

Ida Edwards, soprano
Tricia Stuckey, piano

Neuengerige (from "Die Schöne Müllerin") Franz Schubert

Jack Murray, tenor
Tim Hankewich, piano

Widmung Robert Schumann

Janet Tonin, soprano
Corey Hamm, piano

Kennst du das Land? Hugo Wolf

Denice Bennet, soprano
Corey Hamm, piano

Serenade, Op. 25 Ludwig Van Beethoven

Andante con variazioni; Allegro scherzando e vivace; Adagio --
Allegro vivace e disinvolto

Glynis Alleyne, flute
Anne Kenway, violin
Stephen Collins, viola



Alberta Registered Music Teachers' Association (Inr.)
Edmonton Branch

Canada Music Week

November 22nd - 29th, 1987

CANADA MUSIC WEEK is set aside to place emphasis on performances of music by CANADIAN COMPOSERS, which includes all areas of music: classical (instrumental, choral, vocal) including school music, church music, also jazz, film music and folk music.

Music teachers, musicians and students are urged to PLAN and PARTICIPATE in public or school programs. Contact Clare Richman at the Canadian Music Centre, Calgary (phone 284 - 7403) for information on Canadian compositions and composers.

Watch for announcements of special programs which our committee is organizing to celebrate a week of CANADIAN MUSIC.

Thank you to the media for your cooperation last year. We look forward to your continued, valuable support.

The Edmonton Registered Music Teachers and the Department of Music of the University of Alberta are proud to sponsor this exciting week of music.

Canada Music Week Committee:

Dr. Violet Archer	(programs	phone 433 - 7697)
Helve Sastok	(mailing	phone 481 - 4433)
Gladys Odegard	(coordinator	phone 483 - 6381)
Hazel Burn	(publicity	phone 487 - 4471)

Let's Celebrate!

RECEIVED
EDMONTON
NOV 24 1987

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Collegium Musicum

Mitchell P. Brauner, Director
Paul Dorsey, Director, Recorder Consorts

Noon, 2 December 1987

Ave Maria . . . virgo serena

Josquin Desprez
(ca. 1440-1521)

Collegium Choir

4 Renaissance Dances

published by Pierre Attaingnant
(ca. 1494-1551)

Collegium Consort

4 Chansons and Madrigals

Quanto sia lieto il giorno

Philippe Verdelot
(ca. 1490-1528?)

Io mi rivolgo

Jacques Arcadelt
(1506-68)

Amour me sçauriez vous apprendre

Jacques Arcadelt

Tant que vivray

Claudin de Sermisy
(ca. 1490-1562)

Collegium Singers

3 Medieval Dances

Consort Players

La Spagna

Josquin Desprez

Collegium Consort

Agnus Dei from Missa Caput

Anonymous
(15th Century English)

Collegium Choir

CHAMBER MUSIC RECITAL

Quintet in A Major, Op. 114 "Die Forelle" Franz Schubert
Andantino [Theme and Variations]

Feldeinsamkeit **Johannes Brahms**
Carol Dyck, soprano
Tim Hankewich, piano

Vocalise **Sergei Rachmaninoff**
Darlene Schubert, soprano
Barbara Ritz, piano

Verbargenheit **Hugo Wolf**
Kathleen Neudorf, soprano
Tricia Stuckey, piano

Anakreons Grab	Hugo Wolf
Kathleen Corcoran, soprano	
Barbara Ritz, piano	

Non più di Fiori (from "La Clemenza di Tito") **W.A. Mozart**
Shauna Still, mezzo-soprano
Corey Hamm, piano
David Hayman, clarinet

Quintet in F minor, Op. 34 **Johannes Brahms**
Allegro non troppo

Linda Stewart, piano
 Heather Neufeld-Bergen, violin
 Lois Harder, violin
 Yu-Chen Chu, viola
 Victoria Clarke, cello



University of Alberta
Department of Music

Christmas Concert



Concert Choir CHRISTMAS CONCERT

LEONARD RATZLAFF, conductor

Jeremy Spurgeon, organ

Friday, December 4, 1987, 8:00 p.m.

All Saints' Anglican Cathedral

10039 - 103 Street

Tickets \$5.00 Adults

\$3.00 Students/seniors

Tickets available at Department of Music,
through Choir members or at the door.

University of Alberta
Department of Music

presents the

First Annual

WORLD

MUSIC

Concert

Saturday,
January 16, 1988

Convocation Hall
Old Arts Building

musica del mundo
Alheims tónest
WORLD MUSIC

WORLD MUSIC CONCERT

Saturday, January 16, 1988 at 8:00 p.m. Convocation Hall, Old Arts Building

The first annual World-Music concert is presented in appreciation and recognition of the Moses and Frances Asch Collection of Folkways recordings. All proceeds from tonight's concert are dedicated to the cataloguing of the Folkways recordings in order that they be made accessible to researchers.

While the World-Music concert is a project of the Department of Music, it could not have taken place without the enthusiastic response and participation of the performing organizations on tonight's program; The Caledonia Pipes, The Karilagan Dance Society, Vismin Dance Group, The Filipino Senior Citizens of Alberta, The Edmonton Tamil Cultural Association, Raimyhuara, The Wild Rose Society for Preservation of the Traditional Arts, Trembita Folk Orchestra and the Trembita Dancers of the Association of United Ukrainian Canadians of Edmonton. The willingness of each of the participating organizations to donate their time and talents to the World-Music concert is sincerely appreciated. Thanks are also extended for the great many good wishes and gestures of support from many cultural organizations in Edmonton.

PROGRAM

Introduction: Dr. Alfred Fisher, Chairman, Department of Music

The Edmonton Caledonia Pipe Band

The Edmonton Caledonia Pipe Band will present a demonstration of Highland bagpipe music and a short performance.

Philippine Community

The Karilagan Dance Society

Vismin Dance Group

The Filipino Senior Citizens of Alberta

Program:

- La Jota Moncadeña: Vismin Dance Group
- Tinikling: The Karilagan Dance Society
- Pinandanggo: The Filipino Senior Citizens of Alberta
- Kandingan: The Karilagan Dance Society

Phillipine Community Presentation Program Notes:

Theme: The Use of Percussion Instruments in Dance

From time immemorial, Man has expressed his feelings and emotions in movements called the dance. Usually the dance was accompanied by striking two objects found in the immediate environment such as sticks, stones, drums, and later, brass metals. These objects that accentuate the beat, add excitement to the dance, are called percussion instruments. Later, when musical sounds were used to accompany the dance, the percussion instruments were played simultaneously with the music. Doing these make the dance colorful, exciting, and highly rhythmical. Tonight's presentation will use two types of percussion instruments.

The Bamboo

Throughout Asia, the bamboo is prized for its abundance and versatility. The Philippines abound in bamboos. One of its uses is as a percussion instrument.

- 1. "La Jota Moncadeña" (Vismin Dance Group)...a native dance highly influenced by the Spanish colonization of the Philippines. The dancers will use bamboo castanets, as they dance the "jota", a distinctive Spanish step.
- 2. "Tinikling" (Karilagan Dance Society)...the national dance of the Filipinos, a highly skillful dance using two bamboo poles clicked together to the rhythm of the music "Tinikling".

Brass Metals

In the latter part of Philippine civilization, when people learned to manufacture various objects using the brass metal, castanets made of brass became popular.

- 3. "Kandingan" (Karilagan Dance Society)...a dance from the Southern part of the Philippines. These Filipinos are Mohamedan by religion. Their dances are usually accompanied by a gong. The solo dancer is wearing a typical Mohamedan costume.
- 4. "Pinandanggo" (Filipino Senior Citizens Association)...another scintillating native dance with Spanish influence. "Pinandanggo" is a derivative of the Spanish word fandango. The dancers will use brass castanets.

Notes by Dr. Remedios Borromeo

Edmonton Tamil Cultural Association

The performers listed will present a performance of classical South Indian karnatic music introduced by Mrs. Jayanthi Nagarajan.

- Mrs. Seema Balakrishna, vocal
- Mr. Amar Amarnath, Mirdingam (a small drum)
- Mrs. Raji Amarnath, Veena (a stringed instrument)
- Mrs. Leela Roa, Thambura (a drone instrument)

Program:

- Sadapalaya
- Thullumada

Notes:

South Indian Music is a highly disciplined and structured type of melodious music which provides spiritual enlightenment. The music features Raga systems. There are two types of Ragas viz. Major and Minor Ragas. The former comprises elaborate expositions and latter, brief expositions. The first song is in the raga called Mohanam, which is set to a pentatonic scale. The composition is set to Aditala, which consists of 8 beats. The second piece is a short one called Thirupugaz which is a hymn in praise of the Almighty God. Generally this piece is played as a concluding item in South Indian Classical concerts.

Notes by Jayanthi Nagarajan

Raimyhuara

Raimyhuara will present five traditional folk works as follows:

- 1) Carnavalito (Argentina)
- 2) Hermano
- 3) Chay (Peru)
- 4) Calambito Temucano (Chile)
- 5) Alcuras (Chile)

The Wild Rose Society for Preservation of the Traditional Arts

The Wild Rose Society for Preservation of the Traditional Arts will perform selections of light classical and folk music.

Performers:

- Vinod Bhardwaj, flute
- Hari Sahay, tabla
- Damyanti Bhardwaj, tanpura

Intermission

**Trembita Folk Orchestra and Trembita Dancers of the Association of United
Ukrainian Canadians of Edmonton**

Orchestra Conductor: Mary H. Clarke

Dance Director of the Trembita Dancers: Carol Rosiewich

Associate Dance Director: Bob Rosiewich

Program:

- Dance -- Verkhovyno (Land of the Mountains).

Music arranged by Ernest Kassian

Choreography by M. Milov

This folk dance came to us from a region in the Carpathian Mountains in the Western Ukraine and characterizes the culture of the mountain folk.

- A.U.U.C. Trembita Folk Orchestra

Rose Maidens - A. Kacheturian. Arranged by Myron Shatulsky.

Russian Lyrical Dance. Arranged by Walter Rosiewich.

- Dance -- Hopak.

Music arranged by Myron Shatulsky.

Choreographed by Saakyanets of the Odessa Seamen's Ensemble.

Adaptation by Bob and Carol Rosiewich.

A widely recognized and most popular dance from the central region of the Ukraine, the Hopak features the strongly agile masculine patterns of the boys and contrasts these with the graceful and lyrical steps of the girls.

We hope that the World-Music concert will become an annual event in Edmonton's cultural life. All performing organizations interested participating in future concerts are invited to contact the Department of Music at 432-3263.



Department of Music
University of Alberta

WORLD MUSIC

World Music: An Introduction to the Music of the World, 2nd Edition, by Philip B. Chaffin, University of Alberta





UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A Faculty Recital

with

Harold Wiens, baritone

Diana Wiens, piano

Alfred Fisher, piano

Monday, January 18, 1988 at 8:00 p.m., Convocation Hall, Old Arts Building

PROGRAM

OPUS 9 (1830)

Frage (Voss)
Geständnis (Eduard Devrient)
Wartend (Dichter unbekannt)
Im Frühling (Dichter unbekannt)
Im Herbst (C. Klingemann)
Scheidend (Voss)
*Sehnsucht (J. G. Droysen)
Frühlingsglaube (Uhland)
Ferne (J. G. Droysen)
*Verlust (Heine)
Entsagung (J.G. Droysen)
*Die Nonne (Uhland)

Felix Mendelssohn
(1809-1847)
Fanny Mendelssohn
(1805-1847)

* (composed by Fanny Mendelssohn)

*Harold Wiens, baritone
Diana Wiens, piano*

EPIGRAMS (1985)

If the Man Who Turnips Cries
My Bishop's Eyes
Lord Clive
This House Where Once a Lawyer Dwelt
I Like to Quote
The Beehive Inn
(the texts are found in the Pocket Book of Humorous
Verse by David McCord)

Violet Archer
(b. 1913)

*Harold Wiens, baritone
Diana Wiens, piano*

ZAKHOR: REMEMBER (1984)

Chosen Twice (A.I. Jacob)
The Gazelle (Talmud)
Psalm 130 (Hebrew Scripture)
The Eternal Question (traditional)
Roxbury Fountains (After Charles Ives) (Henry Edwards)
Zakhor: Remember (A.I. Jacob)

Alfred Fisher
(b. 1942)

*Harold Wiens, baritone
Alfred Fisher, piano*



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

MICHAEL KRYVENCHUK, trombone

assisted by

HELEN STUART, piano

Saturday, January 23, 1988 at 5:00 p.m.

Concerto for Trombone. Georg Christoph Wagenseil
Con Discretionem (1715-1777)
Allegro assai

Romance for Trombone and Piano Carl Maria von Weber
(1786-1826)

Concertino, Op. 45, No. 7 (1957) Lars-Erik Larsson
Preludium-Quasi Cadenza (b. 1908)
Aria
Finale

INTERMISSION

In Freundschaft (In Friendship) (1977) Karlheinz Stockhausen
(b. 1928)

Grainger Suite Percy Grainger
I Lisbon (1906) (1882-1961)
II Sussex Mummers' Christmas Carol (1911) Arr. Joseph Kreines
III Six Dukes Went A-Fishin' (1912)
IV As Sally Sat A-Weeping (1924)

Contrapunctus IX
from "Art of the Fugue" (1745-1750) Johann Sebastian Bach
(1685-1750)
Arr. John Glasel

The Nördvast Brass
Patricia Dray and Len Busse, trumpets
Susan Klein, horn
Michael Kryvenchuk, trombone
David Wiley, tuba

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Kryvenchuk.

Everyone is welcome to join us for a reception following the recital this afternoon.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

STEFAN ESER, alto saxophone

assisted by

SYLVIA SHADICK-TAYLOR, piano

and

WAYNE PROKOPIW, trumpet

assisted by

DAROLYN McCROSTIE, piano

Thursday, February 4, 1988 at 8:00 p.m.

Fifteen Studies for Alto Saxophone and

Piano (1942-1943) Charles Koechlin
No. 2 (Avec Grace) (1867-1950)
No. 10 (Trés Calme)
No. 9 (Allegro)

Concertino (1935). Knadäge Riisager
I Allegretto (1897-1974)
II Andante
III Rondo Vivace

INTERMISSION

Invocation (1962). Robert Starer
(b. 1924)

Improvisation I (1972) Ryo Noda

Aria (1944). Marius Flothuis
(b. 1914)

Sonata (1967). Randall Snyder
I Moderately fast (b. 1944)
II Slowly
III Quickly

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TINA ROSS, trumpet

assisted by

DAROLYN McCROSTIE, piano

and

CHRIS GONGOS, horn

assisted by

KAREN McNAUGHTON, piano

Wednesday, February 17, 1988 at 8:00 p.m.

Concerto in E Flat for Trumpet (1803). Johann Nepomuk Hummel
I Allegro con spirito (1778-1837)

Concerto No. 3 in E Flat for Horn, K.447 (1783). Wolfgang Amadeus Mozart
I Allegro (1756-1791)

Little Suite for Trumpet and Piano (1975). Violet Archer
Song (b. 1913)
Quiet Time
Fanfare
Jig

INTERMISSION

Concerto in E Flat for Horn, Op. 11 (1882-3). Richard Strauss
Allegro (1864-1949)
Andante
Rondo - Allegro

Die Bänkelsängerlieder (c.1684). Anonymous
Tina Ross and Allan Gilliland, trumpets
Chris Gongos, horn
Michael Kryvenchuk, trombone
Krista Jean, tuba

Easy Winners (1901) Scott Joplin
(1868-1917)
Arr. Arthur Frackenpohl

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

GEOFFREY WHITTALL, percussion

Monday, February 29, 1988 at 8:00 p.m.

Estudio No. 4 para Marimba (1980).Murray Houliiff
Fanfare Variations for Solo Timpani (1984)Robert McCormick
Suite for Marimba (1950)Alfred Fissinger
 Mist
 Rendezvous In Black
 Esch S/ Sure
 Bastonge Convoy

SHORT INTERMISSION

French Suite for Percussion Solo (1976). William Kraft
 Allemande (b. 1923)
 Courante
 Sarabande
 Gigue
Concerto for Marimba and Orchestra (1958).James Basta
 Corey Hamm, piano

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Whittall.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DAVID HAYMAN, clarinettist

with

ALEXANDRA MUNN, pianist

and

KAREN McNAUGHTON, pianist

Tuesday, March 1, 1988 at 8:00 p.m.

Deuxième Sonate pour Clarinette et
piano forte (c.1790). François Devienne
Allegro con spirito (1759-1803)
Adagio
Rondeau: Allegretto

Sonata for Arpeggione, D.821 (1824). Franz Schubert
Allegro moderato (1797-1828)
Adagio - Allegretto Arr. Simeon Bellison

INTERMISSION

5 Pieces for Solo Clarinet (1979). Micheal Webster
Fanfare (b. 1947)
Rhapsody
Ländler
Romance
Perpetual Motion

Concerto for Clarinet and Orchestra (1945). Aaron Copland
(b. 1900)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Hayman.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

STEVE BRYANT, violin

and

MICHAEL REDSHAW, piano

Wednesday, March 2, 1988 at 8:00 p.m.

The Three Violin Sonatas of Johannes Brahms (1833-1897)

Sonata No. 1 in G Major, Op. 78 (1878-79)

Vivace ma non troppo

Adagio

Allegro molto moderato

Sonata No. 2 in A Major, Op. 100 (1886)

Allegro amabile

Andante tranquillo; Vivace; Andante; Vivace di piu;

Andante; Vivace

Allegretto grazioso

INTERMISSION

Sonata No. 3 in D Minor, Op. 108 (1886-89)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Convocation Hall, Old Arts Building

Programme notes for the Three Violin Sonatas of Johannes Brahms

It was not until he was forty-six that Brahms first released a violin sonata for publication. This work bears the opus number 78, and was composed after the first two symphonies and the Violin Concerto. All trace of an earlier sonata written for his first concert tour has since been lost. It is significant that his six sonatas for piano with a melodic instrument were not written until after he had gained a wealth of experience in composition, by which stage we find his writing for piano now more transparent than had formerly been with the piano and melody instrument in an almost symphonic relationship.

Brahms's First Violin Sonata in G major, Op. 78, is generally known as the "Regenlied" Sonata on account of its thematic connection with the two *Regenlieder* from Op. 59. Brahms began work on the first Sonata immediately after his return home from a journey to Italy in 1878. He had brought the *Regenlieder* to Clara Schumann some years previously at a time when Clara was deeply depressed at the news that her first son, Ludwig, had had to be taken to an institution owing to a mental disorder, and that her daughter, Julie, had died in the November of 1872. Furthermore, her greatly gifted youngest son, Felix, Brahms's godson, was incurably ill with tuberculosis. When Clara received the Violin Sonata, it was full of meaning for her and she was deeply moved: *I really had to weep for joy... when I...rediscovered my melody which I love so fondly! I say mine, because I don't believe that this melody [of the Regenlieder] brings such bliss and sorrow to anyone else but me!*

The Second Violin Sonata in A major, Op. 100, one of a group of works, including also the Second 'Cello Sonata and the Piano Trio in C minor, was composed immediately after the Fourth Symphony. The parallels of the Second Violin Sonata with the history of the origins of the First Violin Sonata are very close; Brahms had spent three consecutive summers at the same place (this time Hofstetten on Lake Thun) and again, after writing a symphony he had produced works serene in content and abundantly melodic, including lieder, chamber works, and the Double Concerto. Once again, the Violin Sonata was associated with lieder. Most clearly evident to the ear is the connection between this Sonata and the lied *Wie Melodien zieht es mir leise durch den Sinn*, Op. 105, No. 1, from which the second subject of the first movement was evolved. The first bars of this Sonata also contain a quotation from another lied entitled *Komm bald*, Op. 97, No. 5. When one reads the texts of these songs, one realizes that in Violin Sonatas numbers 1 and 2, Brahms was making some kind of personal affirmation with which only those concerned could be aware of what he had in mind. These "absolute" works thus become a lyrical medium of communication.

Brahms began work on the Third Violin Sonata in D minor, Op. 108, about the same time as the second Violin Sonata but laid it aside until he was able to complete it at Thun in 1888. Both the outer movements are strongly constructed. The first movement contains a 45-bar-long pedal point, where the melodic line and its counterpoint are interwoven in the violin part; the final fourth movement owes its sense of unity to the constant presence of eighth notes, derived from the opening motive in the violin, in the piano bass, or in imitative inner piano part. This Sonata is not only the most advanced formally, it is also the only one with an independent Scherzo. It is more demanding and virtuosic in its piano writing than its two forerunners, as though Brahms had in mind the outstanding ability of the great pianist and conductor Hans von Bülow, to whom he dedicated it.

VISITING ARTIST RECITAL

with guests

DUO NAVARRA

Robert Bardston, cellist

Vabel Manoukian, pianist

Sunday, March 6, 1988

8:00 p.m.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

Programme

Sonata in A major,
Op. 69 (1809)

Ludwig van Beethoven
(1770-1827)

Sonata (1947)

Jean Coulthard
(b. 1908)

Pezzo Capriccioso in
B minor, Op. 62 (1888)

Peter Illyitch Tchaikovsky
(1840-1893)

Intermission

Sonata No. 2 in F major,
Op. 99 (1887)

Johannes Brahms
(1833-1897)

Roumanian Dances (1918)

Bela Bartok
(1881-1945)

DUO NAVARRA

Cellist Robert Bardston is well-known to the Alberta string community. An Artist-in-residence at Medicine Hat College since 1985, Mr. Bardston also teaches at the University of Lethbridge, and has given several workshops and masterclasses for the Alberta String Teachers and Players Association. He is a graduate of McGill University and the Nordwestdeutsche Musikakademie in Detmold, Germany, where he completed his studies with Andre Navarra.

Pianist Vabel Manoukian received her early training at the Istanbul Conservatoire. Studies followed at Juilliard, at McGill, and at the Detmold Musikakademie. A three time recipient of the Canada Council Arts Award, Ms. Manoukian currently is instructor of piano at McGill.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRENDA RANDALL, mezzo-soprano

assisted by

LORETTA DUECK, pianist

Saturday, March 12, 1988 at 8:00 p.m.

Aderò, volerò, griderò from Orlando Finto Pazzo
Lagrimetta alle pupille from La Verità in Cimento

Antonio Vivaldi
(1678-1741)

Proses Lyriques (1892-93)

De Rêve
De Grève
De Fleurs
De Soirs

Claude Debussy
(1862-1918)

INTERMISSION

Mausfallen Sprüchlein (1882)
Gesang Weylas (1888)
Elfenlied (1888)
Auch Kleine Dinge (1892)
Auf Einer Wanderung (1888)

Hugo Wolf
(1860-1903)

Three Songs of Venice (1976)
The Gondolier
St. Mark's Square
Rain Storm

Micheal Head
(1900-1976)
Lyrics by Nancy Bush

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Randall.

I wish to express my thanks to all who helped me in the preparation for tonight; your assistance is very much appreciated. I hope that everyone here this evening will join us in our new home for the reception which immediately follows the recital.

Convocation Hall, Old Arts Building

U. of A

87 Ave.

Grant Rd.

Westmount Shopping Center

118 Ave

St. Albert Trail

* Randall
#9 Home

Apple
Drive

7-11

Akins
Drive

Akinsdale
Arena

Hebert Road

(1st set St. Albert traffic lights)

Gervais Road

LYRICS

Aderò, volerò, griderò (I will go, I will fly, I will shout)

Aderò, volerò, griderò su la senna, su il Tebro, su il Reno animando a battaglia a vendetta ogni cuore che vanti valor. Volerò, griderò, "Vendetta, battaglia, vendetta!" Empio duol che mi serpi nel seno scaglia pur la fatale saetta a finire il mio acerbo dolor.

I will go, I will fly, I will shout on the Seine, on the Thames, on the Rhein. I will go lively to battle to revenge every heart which is worthy of valour. I will go, I will shout "Revenge, battle, revenge!" The impious grief which creeps around my breast like a serpent is hurling the fatal arrow of lightening to finish my pungent sorrow.

Lagrimetta alle pupille (A Little Tear from the Eyes)

Lagrimetta alle pupille ha sdegnosi e mesti accenti, interrotti da sospiri, siano a danno del tiranno, l'armi tue il tuo poter. Ma se poi aver non puoi dal tuo pianto tante stille che dian forza a'tuoi lamenti, altre smanie, altri deliri fa' ch'aggiunga l'arte al ver.

A little tear from the eyes conveys indignant and sad remarks interrupted by lamenting. The weapons and power of the tear should be disadvantageous to the tyrant. But then, if you cannot, with these tears from your sorrow, give strength to your complaints, other wild desires, frenzied deliriums, could be added to show the truth by art.

Translations kindly provided by Pino Monorchio

Proses Lyriques by Claude Debussy

De Rêve

La nuit a des douceurs de femme

Et les vieux arbres sous la lune d'or,

Songent!

A celle qui vient de passe la tête
emperiée,
Maintenant navrée, à jamais navrée,

Ils n'ont pas su lui faire signe...

Toutes! elles ont passé:
les Frêles, les Folles,
Semant leur rire gazon grêle,

aux brises frôleuses la caresse
charmeuse
des hanches fleurissantes.

Hélas! de tout ceci, plus rien
qu'un blanc frisson...
Les vieux arbres sous la lune d'or
pleurent leurs belles feuilles d'or!

Nul ne leur dédiera plus la fierté
de casques d'or

Maintenant ternis, à jamais ternis.
Les chevaliers sont morts
Sur le chemin du Graal!
La nuit a des douceurs de
femme,

Des mains semblent frôler les âmes,
mains si folles, si frêles,
Au temps où les épées chantaient
pour Elles!
D'étranges soupirs s'élèvent sous
les arbres.
Mon âme c'est du rêve ancien qui
t'étreint!

Of Dreams...

The night has the sweetness
of woman
and the old trees under the
golden moon
are dreaming!

To her who has just passed
with head bepearled,
now heartbroken, for ever
heartbroken,
they did not know how to give
her a sign...

All! they have passed:
the Frail Ones, the Foolish Ones,
casting their laughter to the
thin grass,
and to the fondling breezes
the bewitching caress
of hips in the fullness of their
beauty

Alas! of all this, nothing is
left but a pale tremor...

The old trees under the
the golden moon
are weeping their beautiful
golden leaves!

None will again dedicate to
them the pride of the golden
helmets.

Now tarnished, tarnished forever.
The Knights are dead
On the way to the Grail!
The night has the sweetness of
woman,

hands seem to caress the
souls,
hands so foolish, so frail,
in the days when the swords
sang for them!
Strange sighs rise under the
trees.
My soul you are gripped
by a dream of olden
times!

De Grève...

Sur la mer les crépuscules tombent,
Soie blanche effilée.
Les vagues comme des petites folles
Jasent, petites filles sortant de l'école,

Parmi les froufrous de leur robe,
Soie verte irisée!
Les nuages, graves voyageurs,
Se concertent sur le prochain orage,
Et c'est un fond vraiment trop grave

A cette anglaise agurelle.
Les vagues, les petites vagues,
Ne savent plus où se mettre,
Car voici la méchante averse,
Froufrous de jupes envolées,
Soie vert affolée.
Mais la lune, compatissante à tous!
Vient apaiser ce gris conflit.
Et caresse lentement ses petites
amies
Qui s'offrent comme lèvres aimantes
A ce tiède et blanc baiser.
Puis, plus rien...
Plus que les cloches attardées
des flottantes églises!
*Angelus des vagues,
Soie blanche apaisée!

Of The Shore...

Over the sea twilight falls,
frayed white silk.
The waves like little mad things
chatter, little girls coming out of
school,
amid the rustling of their dresses,
iridescent green silk!
The clouds, grave travellers,
hold council about the next storm,
and it is a background really too
solemn
for this English water-colour.
The waves, the little waves,
no longer know where to go,
for here is the annoying downpour,
rustling of flying skirts,
panic-stricken green silk.
But the moon, compassionate towards all!
comes to pacify this grey conflict.
And slowly caresses his little friends

who offer themselves like loving lips
to his warm, white kiss.
Then, nothing more...
Only the belated bells of the floating
churches!
Angelus of the waves,
calmed white silk!

*Angelus is a Roman Catholic devotion that commemorates the Incarnation and is said at morning, noon, and evenings.

De Fleurs...

Dans l'ennui si désolément vert de
la serre de douleur,
Les fleurs enlacent mon coeur de
leurs tiges méchantes.
Ah! quand reviendront autour de
ma tête
Les chères mains si tendrement
désenlaceuses?
Les grands Iris violets
Violèrent méchamment tes yeux
En semblent les refléter,
Eux, qui furent l'eau du songe
où plongèrent mes rêves
Si doucement enclosen leur couleur;
Et les lys, blancs jets d'eau de
pistils embaumés,
Ont perdu leur grâce blanche
Et ne sont plus que pauvres
malades sans soleil!
Soleil! ami des fleurs mauvaises,
Tueur de rêves! Tueur d'illusions!
Ce pain béni des âmes misérables!
Venez! Venez! Les mains salvatrices!
Brisez les vitres de mensonge,
Brisez les vitres de maléfice,
Mon âme meurt de trop de soleil!
Mirages! Plus ne reflleurira la
joie de mes yeux
Et mes mains sont lasses de prier,
Mes yeux sont lasses de pleurer!
Eternellement ce bruit fou des
pétales noirs de l'ennui
Tombant goutte à goutte sur ma
tête
Dans le vert de la serre de
douleur!

Of Flowers...

In the tedium so desolately green of
the hothouse of grief,
The flowers entwine my heart with
their wicked stems.
Ah! when will return around
my head
the dear hands so tenderly
disentwining?
The big violet irises
wickedly ravished your eyes
while seeming to reflect them,
they, who were the water of the
dream into which my dreams plunged
so sweetly enclosed in their colour;
and the lilies, white fountains of
fragrant pistils,
have lost their white grace
and are no more than poor sick
things without sun!
Sun! friend of evil flowers,
Killer of dreams! Killer of illusions!
This consecrated bread of wretched souls!
Come! Come! Redeeming hands!
Break the window-panes of falsehood,
Break the window-panes of malefice,
My soul dies of too much sun!
Mirages! the joy of my eyes will not
flower again
and my hands are weary of praying,
my eyes are weary of weeping!
Eternally this maddening sound of the
black petals of tedium
falling drop by drop on my head

in the green of the hothouse of grief!

De Soir...

Dimanche sur les villes,
Dimanche dans les coeurs!
Dimanche ches les petites filles
chantant d'une voix informées
des rondes obstinées où de bonnes Tours
n'en ont plus que pour quelques jours!
Dimanche, les gares sont folles!
Tout le monde appareille pour des
 banlieux d'aventure
en se disant adieu avec des gestes
 éperdus!
Dimanche, les trains vont vite,
dévorerés par d'insatiables tunnels;
Et les bons signaux des routes
echangent d'un oeil unique
des impressions toutes mécaniques.
Dimanche, dans le bleu de mes rêves,
Où mes pensées tristes de feux
 d'artifices manquées
Ne veulent plus quitter le deuil
de vieux Dimanches trépassés.
Et la nuit, à pas de velours,
vient endormir le beau ciel fatigué,
et c'est Dimanche dans les avenues
 d'étoiles;
la Vierge or sur argent
laisse tomber les fleurs de sommeil!
Vite, les petites anges, dépassez
 les hirondelles
afin de voux coucher, forts
 d'absolution!
Prenez pitié des villes,
Prenez pitié des coeurs
Vous, la Vierge or sur argent!

Of Evening...

Sunday in the towns,
Sunday in the hearts!
Sunday for the little girls
Singing with immature voices
persistent rounds where good Towers
will last only for a few days!*

Sunday, the stations are frenzied!
Everyone sets off for the suburbs
 of adventure
Saying goodbye with distracted
 gestures!
Sunday, the trains go quickly,
devoured by insatiable tunnels;
the good signals of the tracks
interchange with a single eye
purely mechanical impressions.
Sunday, in the blue of my dreams,
where my sad thoughts of
 abortive fireworks
will no longer cease to mourn
for only Sundays long departed.
And the night, with velvet steps,
sends the beautiful, tired sky to sleep,
and it is Sunday in the avenues of
 the stars;
the Virgin, gold upon silver,
lets the flowers of sleep fall!
Quickly the little angels, overtake
 the swallow
to put you to bed, blessed by
 absolution!
Take pity on the towns,
take pity on the hearts,
You, Virgin gold upon silver!

*The girl who is the tower in the centre of the round will soon be replaced by another girl.

Translations taken from Pierre Bernac's
The Interpretation of French Song

Hugo Wolf

Mausfallen Sprüchlein

(Das Kind geht dreimal um die Falle
und Spricht:)

Kleine Gäste, kleines Haus,
liebe Mäusin, oder Maus,
stelle dich nur kecklich ein
heute Nacht bei Mondenschein,
Mondenschein, Mondenschein!
Mach aber die Tür fein hinter dir zu.
Hörst du? Hörst du?
Dabei hüte dein Schwänzchen!
Hörst du! Hörst du?
Dein Schwänzchen!
Nach Tische singen wir,
nach Tische springen wir und machen ein
 Tänzchen, ein Tänzchen!
Witt, witt! Witt, witt!
Meine alte Katze tanzt wahrschein lich mit.
Hörst du? Hörst du?

Gesang Weylas

Du bist Orplid*, mein Land
das ferne euchtet.
Vom Meere dampfet dein besonner
 Strand den Nebel,
so der Götter Wange feuchtet.

Uralte Wasser steigen verjüngt um
 deine Hüften, Kind!
Vor deiner Gottheit beugen sich Könige
 die deine Wärter sind.

Mouse-catching Rhyme

(The child walks three times around
the trap and says:)

Little guests, little house
Dear lady mouse or gentleman mouse,
Come in then, step lively
Tonight by moonlight!

But make sure the door shuts well behind you.
Do you hear? Do you hear?
Moreover, mind your little tail!
Do you hear? Do you hear?
Your little tail!
After dinner we sing
After dinner we spring and have
 a little dance!
Come, come! Come, come!
My old cat will probably dance, too.
Do you hear? Do you hear?
Do you hear?

Weyla's Song

You are Orplid, my land
shining from afar.
Your sunny shore draws upward from the
 sea
the mist which moistens the cheeks of the
 gods.
Primevil waters surge about your loins and
 find new youth, my child!
Before your divinity Kings bow, they
 who are your vassels.

*Orplid is an imaginary island whereon stands a statue of the goddess of Weyla.

Elfenlied

Bei nacht im Dorf der Wächter rief:
"Elfe!"
Ein ganz kleines Elfchen im Walde
schlief wohl um die Elfe!
Und meint, es rief ihm aus dem
Tal bei seinem Namen die
Nachtigall,
oder Silpelit hätt ihm gerufen.
Reibt sich der Elf die Augen aus,
begibt sich vor sein Schnenkenhaus
und ist als wie ein trunken Mann,
sein Schläfein war nicht voll getan.
Und humpelt also, tippe tapp,
durchs Haselholz ins Tal hinab,
schlupft an der Mauer hin so dicht,
da sitzt der Glühwurm Licht an Licht.
"Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
die Kleinen sitzen beim Mahle,
und treibens in dem Saale:
Da guck ich wohl ein wenig'nein!"
Pfui! Stösst den Kopf an harten
Stein!
Elfe, gelt, du hast genug?
Gukuk!

*The German word "Elfe" is a play on words. It means both "elf" and "eleven o'clock".

**Silpelit is one of the chiefs of the elf kingdom.

Auch Kleine Dinge

Auch kleine Dinge können uns entzücken,
auch kleine Dinge können teuer sein.
Bedenkt, wie gern, wir uns mit Perlen
Schmücken,
sie werden schwer bezahlt und sind
nur klein.
Bendeckt, wie klein ist die Olivenfrucht,
und wird um ihre Güte doch gesucht.
Denkt an die Rose nur, wie klein sie ist,
und duftet doch so lieblich, wie ihr
wisst.

Auf einer Wanderung

In ein freundliches Städtchen tret ich ein,
in den Strassen liegt roter Abendschein.
Aus einem offnen Fenster eben,
über den reichsten Blumenflor hinweg,
hört man Goldglocken töne schweben
und eine Stimme scheint ein Nachtigallenchor,
dass die Blüten beben,
dass die Lüfte leben,
dass in höherem Rot die Rosen leuchten
vor.
Lang hielt ich staunend, lust beklommen!

Wie ich hinaus vors Tor gekommen,
ich weiss es wahrlich selber nicht!
Ach hier, wie liegt die Welt so licht!
Der Himmel wogt in purpurnem Gewühle,
rückwärts die Stadt in goldnem Rauch,
wie rauscht der Erlenbach,
wie rauscht im Grund die Mühle.
Ich bin wie trunken irrgeführt!
O Muse, du hast mein Herz berührt
mit einem Liebeshauch!

Song of the Elf

At night in the village the watchman
cried, "Eleven!"^{*}
A tiny, little elf in the forest
was fast asleep at eleven o'clock!
and he thought that the nightingale
in the valley was calling
him by name,
Or that Silpelit^{**} had summoned him.
The elf rubs his eyes open,
Sets out from his snail-shell house,
and is just like a drunken man,
as his nap was not quite finished.
He stumbles then, tippety-tap,
through the hazel-wood into the valley below,
creeps very close to the wall,
where sit the glow worms, light upon light.
"What are all those bright, little windows?
There must be a wedding in there:
the little ones are sitting at a meal
and amusing themselves in the hall.
I will just peep a bit inside!"
Ouch! He has banged his head on
a hard stone!
Elf, now then, have you had enough?
Cuckoo!

Even Little Things

Even little things can charm us,
even little things can be costly.
Think how gladly we adorn
ourselves with pearls,
they are dearly bought and are
but small.
Think how tiny is the fruit of the olive tree,
Yet for its goodness it is sought.
Just think of the rose, how small it is,
and you know how sweet is its
scent.

Wandering

I entered a friendly little town
while the streets were bathed in the evening sun's red
glow.
From an open window nearby,
out over a bed of marvelous flowers,
came drifting the tones of golden bells,
and a voice like a chorus of nightingales,
made the blossoms quiver,
the breezes spring to life,
and the roses glow in their deep, red
splendour.
I stood there a long time astonished,
overcome by joy!
How I ever left those grounds,
indeed, I do not know!
Ah, but the world is beautiful here!
The sky is surging in crimson billows
behind the town in a golden haze.
How the brook is rushing under the alder trees,
how the mill is rumbling in the gorge.
I am bemused, intoxicated!
Oh Muse, you have touched my
heart with a breath of love!

Three Songs of Venice

First performed at the Royal Festival Hall on 24 October, 1977, at a concert given in aid of the Venice in Peril fund by Dame Janet Baker and André Previn.

The Gondolier

Dark he moves from shade to sun;
His single oar, rhythmic and slow,
Divides the quiet waterway,
Dips down but scarcely stirs its flow.
High on the prow, a man of bronze,
He rides against the summer light;
Bridges and walls of golden stone
Behind him move and glide from sight.
Idle we lie. Silent and still
The boat drifts down the narrow way
And high above, houses and towers
Stand close, to shut us from the day.
Then, where the channel turns,
He pauses, lifts his oar,
And calls, "Ohé, Ohé, Ohé,"
And all around
The walls throw back the sound.
Then as the long prow lifts and swings,
The curious echo rings,
Here, for a space, then gone,
The herald of our silent coming on.

St. Mark's Square

A shower of pigeons arch over the rooftops,
Their flight into light, into morning begun,
And thousands of wings are dipping and wheeling
To shadow the water, to darken the sun.
And into the square the people are pressing
To stare at the domes, to gape at the tower,
To laugh and to listen, as sounding above them
The clappers of bronze are striking the hour.
A commonplace crowd, some wander unheeding;
Yet some will look back and remember at last
The marvel of stone that rises around them,
The grace of the city, the dream of the past.

Rain Storm

Last night, a storm of rain.
This morning city is grey,
The endless blue of the sky clouded away
With a look of autumn.
Under wet awnings tables stand
Empty, and sudden wind
Scurries the first of fallen leaves.
Venice, beautiful city of sun--
So will she look when winter comes,
When all her alleys and squares are cold
And her great churches dark,
When we, creatures of summer, are gone
and all our pleasures done.
And those who stay look out and fear
The fall of the year,
The water's constant ebb and flow,
Silent and slow,
Fretting the stone, lapping the marble floor,
Until the winter flood turns back no more,
To lose in the drowning tide
A city more beautiful than any other.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

VIRGINIA GALE, piano

Wednesday, March 16, 1988 at 8:00 p.m.

Sonata in B-flat Major, K.333 (1778).Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante cantabile
Allegretto grazioso

Nocturne in D-flat Major,
Op. 27, No. 2 (1835)Fryderyk Chopin
(1810-1849)

Scherzo in B-flat Minor, Op. 31 (1837).Fryderyk Chopin

INTERMISSION

Improvisation No. 7 in C Major (1933)Francis Poulenc
(1899-1963)

Dance of the Miller (1919).Manuel de Falla
(from The Three-Cornered Hat) (1876-1946)
Andaluza (1908)
(from Four Spanish Pieces)

Variations sérieuses, Op. 54 (1841)Felix Mendelssohn-Bartholdy
(1809-1847)

Convocation Hall, Old Arts Building

William Renwick
University of Alberta

"Imitation in Tonal Context:
Voice-Leading Patterns in the
Fugal Expositions of J.S. Bach's
Well-Tempered Clavier."

Regula Burckhart Qureshi
University of Alberta

"Musical Gesture and
Extra-Musical Meaning."

8:00 pm **Banquet: Faculty Club**

Sunday, March 20

9:00-12:00

**Session V:
History of Theory**
William Caplin, Chair

Peter Landey
University of Alberta

"Concepts of the Musical 'Idea' in
the Theoretical Writings of Anton
Reicha."

Henry Klumpenhower
Harvard University

"A Perceptual Model Derived from
Descartes's Theory of Rhythm and
Applied to Renaissance Melodic
Structures."

Coffee Break

Lori Burns
Harvard University

"Some Aspects of Kirnberger's
Modal Theory."

William R. Bowen
University of Toronto

"The *De Rationibus Musicae* of
Marsilio Ficino."

The Department of Music of the University of Alberta will be hosting a national scholarly conference in March, 1988. The Canadian Music Theory Conference, March 18-20, 1988 will feature a keynote address by William Benjamin, invited papers by Bo Alphonse, Paul Cadrin, Harald Krebs, Edward Lauter, and Richard Parks, and sixteen free papers.

Conference registration fees:

Regular	\$20.00
Student	\$10.00
After Feb. 15	\$30.00

On Friday evening, March 18, there will be a performance by the University of Alberta Collegium Musicum. All conference participants are cordially invited to attend.

On Saturday evening, March 19, the conference banquet will be held at the University of Alberta Faculty Club. Cost per person: \$17.00.

A conference rate of \$45.00/night (single occupancy) has been arranged at the Renford Inn on Whyte, a hotel located within a ten-minute walk of the Department of Music.

For further information and registration forms, please write:

Christopher Lewis
Canadian Music Theory
Conference
Department of Music,
University of Alberta
Edmonton T6G 2C9

This conference is supported by grants from the Social Sciences and Humanities Research Council of Canada and the University of Alberta.

Canadian Music Theory Conference

March 18-20, 1988



Department of Music
University of Alberta

Friday, March 18

9:00 am

Welcome to Conference
Participants
Alfred Fisher
University of Alberta

Keynote Address:
William Benjamin
University of British
Columbia
"When Purposes Cross:
Structural Hearing and
Compositional Sleight-of-Hand."

Coffee Break

10:30-12:30

Session I:
20th-Century Topics
Alfred Fisher, Chair
Invited speaker:
Richard Parks
University of Western Ontario
"Debussy's PC Set Genera: A
Model for Early 20th-Century
Post-tonal Music."

Charles D. Morrison
Wilfred Laurier University
"Rhythmic Structure and the Role
of Notated Meter in Ligeti's *Ten
Pieces for Wind Quintet*."

Catherine Nolan,
Yale University /
University of Alberta

"Symmetry and Hierarchy in a
12-tone work: Webern's Op. 28."

Lunch

2:00-5:30 pm

Session II:
Romantic and
Post-Romantic Music
Michael Roeder, Chair

Invited speaker:
Harald Krebs
University of Victoria

"Fusion of Keys and Proms in
Chopin's *Scherzo* Op. 31."

Invited speaker:
Paul Cadrin
Université Laval

"Réévaluation de la polytonalité."

Coffee Break

Kenneth Delong
University of Calgary
"Roads Taken and Retaken:
Foreground Ambiguity in Chopin's
Prelude in A-flat, Op. 28, #17."

Jean-Michel Boulay
University of British Columbia
"Octatonic Aspects of Chromatic
Tonal Harmony."

John Roeder
University of British Columbia
"Verdi's *Lux Aeterna*: The Dramatic
Functions of Hypometer and
Chromaticism."

Saturday, March 19

9:00-12:30

Session III:
20th-Century Topics
Regula Qureshi, Chair

Roger Savage
Saskatoon
"Aesthetic Theory and Speculative
Interpretation in the Analysis of
Post-Second World War Serialist
Developments."

Donald McLean
University of Toronto

"Composing Between the Tones:
Structural Voice - Leading in the
Präludium of Berg's *Drei
Orchesterstücke*, Op. 6."

Ginette Dansereau
Université de Montréal

"Machines à piano ou interprètes:
L'importance de l'analyse pour
l'exécution adéquate des oeuvres
pour piano de musique
contemporaine."

Coffee Break

Brenda Dalen
Yale University
"I Plus II Under One Roof: The
Rhythmic Solution in Berg's
Chamber Concerto."

George Arasimowicz
University of Alberta
"Sound, Sign and Structure"
Lunch

2:00-5:00

Session IV:
Forms and Patterns

Wesley Berg, Chair
Invited speaker:
Bo Alphonse

McGill University

"Motion, Pattern and Function in
J.S. Bach's Formal Designs."

Invited speaker:
Edward Laufer
University of Toronto
"On the Fantasy"

Coffee Break

BRASS & WOODWIND CHAMBER MUSIC CONCERT

Sunday, March 20, 1988

3:00 p.m.

Convocation Hall

Old Arts Building

University of Alberta



Department of Music
University of Alberta

Program

Concerto for Seven Trumpets and Timpani (1795)

J. E. Altenburg
(1734 - 1801)

Allegro

Andante

Vivace

Len Bussey, Garth Cassidy, Allan Gilliland, Duncan Morrison,

Duane Paulson, Wayne Prokopiw, Tina Ross, trumpets

Raj Nigam, timpani

Music for Five Trumpets (1964)

Verne Reynolds
(b. 1926)

I. Fanfare

III. Finale

Len Bussey, William Dimmer, Allan Gilliland, Wayne Prokopiw, Tina Ross, trumpets

Suite pour Quatre cors en Fa (1952)

Eugene Bozza
(b. 1905)

Prelude

La Chasse

Danse

Chris Gongs, Dale Green, Karin Eser, Kay McCallister, horns

Old Wine in New Bottles (1960) (Four Old English Tunes)

Gordon Jacob
(1895-1987)

3. Begone, Dull Care

4. Early One Morning

Don Giovanni (Harmoniemusik)

W. A. Mozart
(1756-1791)

1. Fin ch'han dal vino
2. La ci darem la mano
3. Madamina, il catalogo e questo
4. Non piu andrai (Figaro)

Chamber Winds

Glynis Alleyne, Christine Enns, flutes

Joanne Mulesa, Christine Wilson, oboes

David Hayman, Janis Lindberg, clarinets

Sherri Goethe, Susanne Smith, bassoons

Chris Gongos, Elaine Stepa, Dale Green, Karin Eser, horns

Allan Gilliland, Tina Ross, trumpets

Malcolm Forsyth, conductor

Intermission

Canzona

Biagio Marini
(1597 - 1665)

Felicity

Raymond Premru

Episode

Raymond Premru

Shirley Seutter, baritone

Craig Brennan, Mike Kryvenchuk, Linda Reinholdt, trombones

Krista Jean, tuba

Sonata for Horn, Trumpet and
Trombone (1922)
Allegro Moderato

Francis Poulenc
(1899 - 1963)

From "Mikrokosmos"
Bulgarian Rhythm #2
Bulgarian Rhythm #1

Bela Bartok
(1891 - 1945)
arr. Triceratops

Triceratops
Dawn Hage, trumpet
Kay McCallister, horn
Ken Read, trombone

Madrigal
Paduana
Intrada

Johann Hermann Schein
(1586-1630)
trans. V. Reynolds

Quintet No. 3 in D-flat Major (Op.7)
Allegro Moderato
Intermezzo
Andante
Vivo

Victor Ewald
(1860-1935)

Faculty Brass Quintet
William Dimmer, Fordyce Pier, trumpets/cornets
Kay McCallister, horn
John McPherson, trombone/baritone
Christopher Taylor, bass trombone



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

COREY HAMM, piano

Tuesday, March 22, 1988 at 5:00 p.m.

Sonata in C Major, Hob. XVI:50 (1794/5) Franz Joseph Haydn
Allegro (1732-1809)
Adagio
Allegro molto

Etude in E-flat Minor,
Op. 39, No. 5 (1916-17) Sergei Rachmaninoff
(1873-1943)

Toccata, Op. 11 (1912) Sergei Prokofieff
(1891-1953)

INTERMISSION

Symphonic Etudes, Op. 13 (1834) Robert Schumann
(1810-1856)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Hamm.

Convocation Hall, Old Arts Building

VISITING ARTIST RECITAL

with guests

Timothy Hutchins, flute
Janet Creaser Hutchins, piano

Tuesday, March 22, 1988

8:00 p.m.

Convocation Hall
Old Arts Building
University of Alberta



Department of Music
University of Alberta

Timothy Hutchins

Timothy Hutchins was born in England in 1954 but lived in Australia until coming with his family to Nova Scotia in 1960. Shortly thereafter he began his studies of both flute and recorder. His first teacher was his father, a keen amateur musician.

As a young music student he won many prizes in music festivals, including one with the Vivaldi sopranino recorder concerto he recently recorded for Chandos records with I Musici de Montreal.

Following studies in Europe and North America, Mr. Hutchins joined the Orchestra symphonique de Montreal in 1978 as solo flute. In 1983 he made Canadian musical headlines for his decision to stay with the OSM after being offered the same post with the New York Philharmonic.

His playing, on the OSM recordings, as soloist, and in recitals with his wife Janet Creaser Hutchins, has received worldwide critical acclaim. He was invited to be principal flute of the 1986 World Philharmonic which took place in Rio de Janeiro, Brazil, under the direction of Lorin Maazel.

Janet Creaser Hutchins

Janet Creaser Hutchins grew up in a musical family in New Glasgow, Nova Scotia. As a young music student she won many awards for her performances on both piano and violin. Undergraduate piano studies with William Aide at the University of Western Ontario and with William Tritt at Dalhousie University, where she received the University Gold Medal, were followed by studies with Robert Silverman at the University of British Columbia, where she obtained her Master's Degree in Piano Performance. For two years she also studied with Stephen Savage at the Royal College of Music in London, England, obtaining her ARCM Performance Diploma with the highest distinction.

Resident in Montreal since 1979, she has an active performing and teaching career, being heard regularly on Radio and TV with prominent Montreal musicians in addition to her extensive work with her husband Timothy.

As a freelance orchestral pianist with Orchestre symphonique de Montreal and as a soloist and chamber musician she has recorded and performed in Canada, the U.S.A. and Europe.

The 3rd Annual

REEL MUSIC CONCERT

An evening of Electroacoustic
and New Music

Wednesday, March 23, 1988

8:00 p.m.

Convocation Hall
Old Arts Building



Department of Music
University of Alberta

Program

First Jump

John Wetherill

tape music

Piece for Solo Cello

Michelle Wells

Tim Ashworth, cello

Three Miniatures for Flute
and Cello

Michelle Wells

Tim Ashworth, cello
Sandra Butner, flute

Basement Living

Joy Pritchard

tape music

Converse Percussion

Anthony Bernhardt

Bruce Anderson, vibraphone
Scott Martin, xylophone
Geoff Whittall, marimba

Fanfare for Three

Charlene Lehr

Alan Gilliland, trumpet
Chris Gongos, horn
Michael Kryvenchuk, trombone

Stained Images

Denise Weleschuk

tape music

Intermission

"Nocturne" (miniature)

Joseph Lai

Kathy Huget, piano

House

Daniel Cramer

found sound

Piano Piece for Left Hand

Marco Burak

Joseph Lai, piano

Images

Todd Braye

tape music

Two for One

Todd Braye
Duane Paulson
John Wetherill

1. allegro
2. espressivo
3. allegro

Todd Braye and John Wetherill, keyboards
Duane Paulson, trumpet, flugelhorn

Marriage of a Whale

Duane Paulson

tape music



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TIM HANKEWICH, piano

Thursday, March 24, 1988 at 8:00 p.m.

Toccata, BWV 912 (1710).Johann Sebastian Bach
(1685-1750)

Sonata, Op. 109 (1820)Ludwig van Beethoven
(1770-1827)

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

INTERMISSION

Variations pour piano (1964). Jacques Hétu
(b. 1938)

Introduction: Maestoso

Variation I: Vivace

Variation II: Adagio

Variation III: Andante

Variation IV: Allegro molto

Fantasien, Op. 116 (1892). Johannes Brahms
(1833-1898)

Capriccio

Intermezzo

Capriccio

Intermezzo

Intermezzo

Intermezzo

Capriccio

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Hankewich.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TRICIA STUCKEY, piano

assisted by

SYLVIA SHADICK-TAYLOR, piano

Friday, March 25, 1988 at 8:00 p.m.

Sonata in D Major, K. 29. Domenico Scarlatti
(1685-1767)

Sonata in B-flat Major, K. 570 (1789)Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Allegretto

Pour le piano (1901). Claude Debussy
I. Prélude (1862-1918)
II. Sarabande
III. Toccata

INTERMISSION

Concerto in A Minor, Op. 54 (1846).Robert Schumann
Allegro affetuoso (1810-1856)
Intermezzo: Andante grazioso
Allegro

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Stuckey.

Convocation Hall, Old Arts Building



university of alberta department of music

in recital

ALLAN GILLILAND, trumpet

assisted by

HELEN STUART, piano

and

KRISTA JEAN, tuba

assisted by

NANCY FISCHER, piano

Saturday, March 26, 1988 at 2:00 p.m.
Room 1-29, Fine Arts Building

Concerto for Trumpet.Giacomo Torelli
Allegro (1658-1709)
Adagio
Allegro

Concerto for the Double BassAntonio Capuzzi
Andante cantabile (1753-1818)
Rondo

INTERMISSION

Sonata for Trumpet and PianoKent Kennan

Serenade No. 12.Vincent Persichetti
Arietta (b. 1915)
Mascherata
Marcia

The Golyardes' Grounde (1972).Malcolm Forsyth
(b. 1936)

Allan Gilliland and Tina Ross, trumpets
Chris Gongos, French horn
Michael Kryvenchuk, trombone
Krista Jean, tuba



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DARLENE SCHUBERT, soprano

assisted by

CARMEN CORBETT, piano

Saturday, March 26, 1988 at 8:00 p.m.

Tornami a Vagheggiar (Alcina) (1735). Georg Friederic Händel
(1685-1759)
Now Phoebus Sinketh in the West (Comus) (1738). Thomas Arne
The Soldier Tir'd of War's Alarms (Artaxerxes) (1762) (1710-1778)
Sechs Lieder für Stimme und Klarinet, Op. 103 (1838). Louis Spohr
 Sei Stille Mein Herz (1784-1859)
 Zwiegesang
 Sehnsucht
 Wiegenlied
 Das Heimliche Lied
 Wach Auf

David Hayman, clarinettist

INTERMISSION

Quatre Chansons de Jeunesse (1882-1884) Claude Debussy
 Apparition (1862-1918)
 Pantomime
 Clair de Lune
 Pierrot
La Fioraia Fiorentina (1830-1835) Gioachino Rossini
La Danza (1792-1868)
La Pesca

Liliane Cromer, mezzo-soprano

The Way He Makes Me Feel (Yentl) (1983) Michel Legrand
(b. 1932)
Miss Celie's Blues (Color Purple) (1985). Quincy Jones
(b. 1933)
Memory (Cats) (1981). Andrew Lloyd Webber
(b. 1948)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Schubert.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SONYA SCHRUM, flute

and

DUANE PAULSON, trumpet

assisted by

DAROLYN McCROSTIE, piano

Tuesday, March 29, 1988 at 5:00 p.m.

Fanfare (preceding the ballet "La Peri") (1927). Paul Dukas
Arranged for Brass Quintet by Wayne Barrington (1865-1935)
Duane Paulson and Len Busse, trumpets
Karin Eser, horn
Michael Kryvenchuk, trombone
Krista Jean, tuba

Sonata for Flute and Piano (1948). Eldin Burton
1st Movement (b. 1913)

Sarabande et Rigaudon for Trumpet
and Piano (1936) Jean Clerque
(b. 1896)

Sonata II in E flat Major
for Flute and Piano Johann Sebastian Bach
Allegro moderato (1685-1750)
Siciliano
Allegro

Ein kleines Trompeten Konzert (1961/71). Siegfried Thiele
(b. 1934)

Andante and Rondo with
Two Flutes and Piano. Franz Doppler
(1821-1883)

Sonya Schrum and Christine Enns, flute

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

RICK VAN DER WOUDE, organ

Wednesday, March 30, 1988 at 8:00 p.m.

Praeludium in E Major. Vincent Lübeck
(1654-1740)

Orgelsonate, Op. 18, No. 2 (1939). Hugo Distler

I. Rasche, energische Halbe (1908-1942)

II. Einleitung: Sehr erregte Achtel, dabei frei im Zeitmass;
Gehende Viertel Gelassen

III. Recht geschwinde Achtel

Prelude and Fugue in B Minor, BWV 544. Johann Sebastian Bach
(1685-1750)

INTERMISSION

Sonatine for Organ, Pedals Alone, Op. 11 Vincent Persichetti
Andante (1915-1987)

Adagio

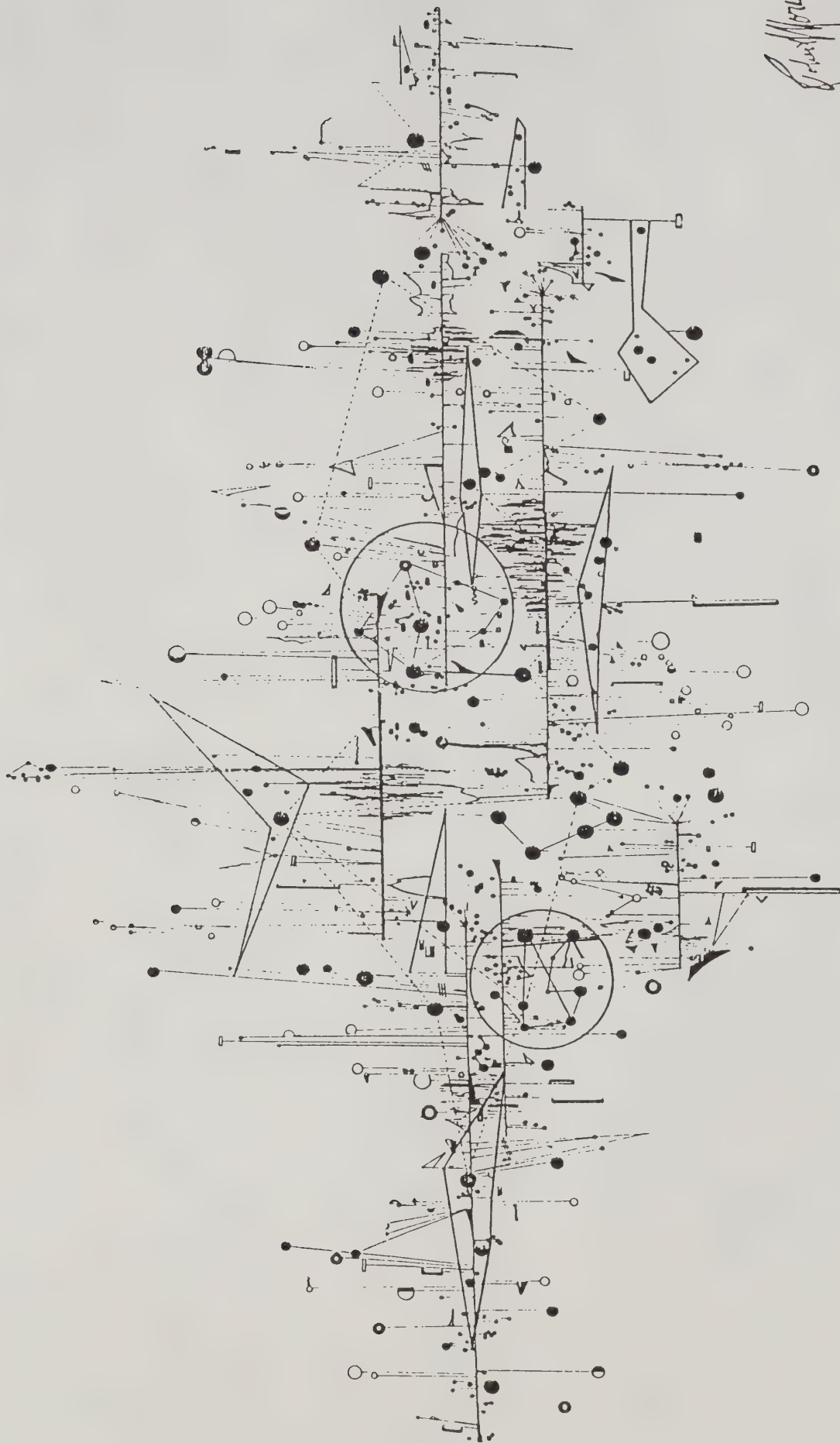
Allegro molto

Bergamasca [Variations] (1635) Girolamo Frescobaldi
(1583-1643)

Chorale No. 3 in A Minor (1890) César Franck
(1822-1890)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Van der Woude.

Convocation Hall, Old Arts Building



Richard Morris
1967

SCORE FOR ELEGANT JOURNEY WITH STOPPING POINTS OF INTEREST (c.1967)



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DEBBIE WIEBE, soprano

assisted by

GRANT HURST, piano

Monday, April 4, 1988 at 2:00 p.m.

Selections from

Geistliche Lieder und Arien.Johann Sebastian Bach
Kommt, Seelen, Dieser Tag (1685-1750)

Komm susser Tod

Liebster Herr Jesu, wo bleibst du so lange

Jesus, unser Trost und Leben

Dir, dir, Jehova, will ich singen

Gott, wie gross ist deine Güte

Corey Hamm, organ

Chi sa, chi sa, qual sia

K. 582 (1789)Wolfgang Amadeus Mozart
(1751-1829)

Chanson Perpétuelle, Op. 37 (1898).Ernest Chausson
(1855-1899)

Lois Harder, violin

Heather Neufeld-Bergen, violin

Heather Heron, viola

Adele Bosse, cello

INTERMISSION

Biblical Songs, Op. 99 (1894).Antonín Dvořák
1. Darkness and thunderclouds are round about Him (1841-1904)

2. Lord my shield, my refuge

3. Hear, oh hear my prayer, Lord

4. Oh, my shepherd is the Lord

5. Song of gladness will I sing Thee

6. Hear, oh Lord, my bitter cry

7. By the shore of the river Babylon

8. Oh, Lord, have mercy and turn Thou face to me

9. My eyes will I to the hills lift up

10. Oh, sing unto the Lord a joyful song

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Wiebe.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

Music of

**ROBERT SCHUMANN
(1810-1856)**

Wednesday, April 6, 1988 at 8:00 p.m.

"Einsame Blumen" from Waldscenen, Op. 82 (1848)
Elaine Dunbar, piano

Dichterliebe, Op. 48 (1840)
Roland Fix, baritone
Elaine Dunbar, piano

Fantasiestücke, Op. 73 (1849)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer
David Hayman, clarinet
Elaine Dunbar, piano

INTERMISSION

Märchenerzählungen, Op. 132 (1853)
Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markiert
Andrew Bacon, viola
David Hayman, clarinet
Elaine Dunbar, piano

Symphonic Etudes, Op. 13 (1834-37)
Corey Hamm, piano

Convocation Hall, Old Arts Building

The University of Alberta
Department of Music
presents an In-House

CHAMBER MUSIC RECITAL

Room 1-29 Fine Arts Building 12 noon April 8, 1988

Duo in G Major, K. 423
Rondeau: Allegro

W. A. Mozart

Patrick Harrower*, violin
Yu-Chen Chu, viola

Sonata (1957)
Assez lent--Presto giocoso

Francis Poulenc

Glynis Alleyne, flute
Barbara Ritz, piano

Duetto
Allegro moderato

Karl Ditters von Dittersdorf

Michael Bowie**, viola
Paul Polushin, bass

String Quartet (1903)
Allegro moderato

Maurice Ravel

Heather Neufeld-Bergen, violin
Lois Harder, violin
Stephen Collins, viola
Mark Oppenorth*, cello

Contrasts (1938)
Moderato ben ritmato

Béla Bartók

Norman Nelson**, violin
David Hayman, clarinet
Corey Hamm, piano

Sonata in B Flat Major, K. 378
Allegro moderato

W. A. Mozart

Anne Kenway, violin
Tim Hankewich, piano

Sonata Primitif
Mouvement No. 2

Wallace De Pue

Geoff Whittall, marimba
Barbara Ritz, piano

*Friends of the Department of Music Chamber Music Program

** Staff Member



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DAVID DZURKO, piano

Friday, April 8, 1988 at 5:00 p.m.

- Prelude and Fugue in D Minor, BWV 539 (1744).Johann Sebastian Bach
(W.T.C. Book II) (1685-1750)
- Sonata in A Major, K. 331 (1783).Wolfgang Amadeus Mozart
Andante grazioso (1756-1791)
Menuetto e Trio
Alla Turca: Allegretto
- Ballade in D Minor, Op. 10, No. 1 ('Edward') (1854)Johannes Brahms
(1833-1897)
- Impromptu in B flat Major, Op. 142, No. 3 (1827). Franz Schubert
Theme and Variations (1797-1828)
- Pavane pour une Infante défunte (1899).Maurice Ravel
(1875-1937)
- Etude pour les cinq doigts (1915) Claude Debussy
(d'après Monsieur Czerny) (1862-1918)

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

Saturday & Sunday,
8:00 pm
April 9 & 10, 1988

Convocation Hall
Old Arts Building

With special guests:

CONCERT CHOIR

and

MADRIGAL SINGERS

Leonard Ratzlaff, Conductor

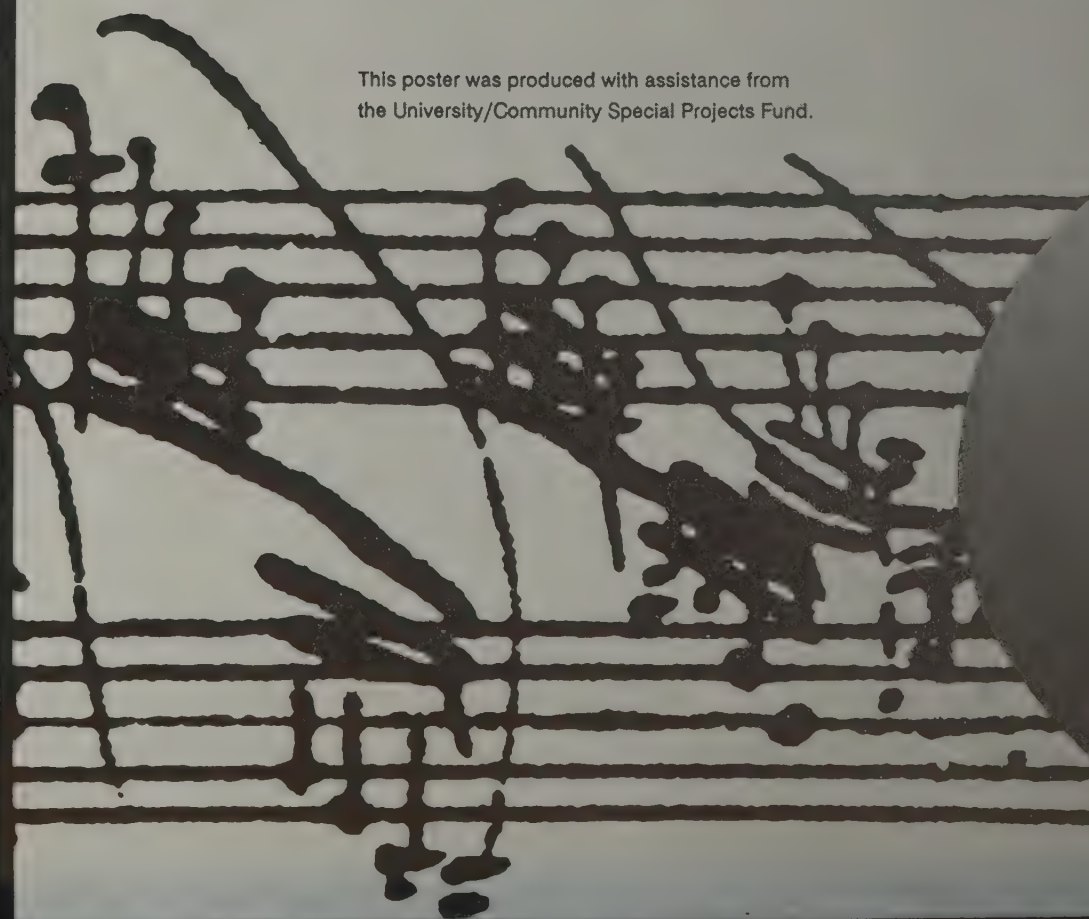
Mozart Vesperae Solennes
de Confessore

Haydn Te Deum

Tickets are available from the
Department of Music, 3-82 Fine
Arts Bldg. 432-3263
\$5.00 /Adults
\$3.00 /Students & Seniors

This poster was produced with assistance from
the University/Community Special Projects Fund.

Chamber Orchestra



In Recital

ANNE KENWAY, violin

with

JANET SCOTT-HOYT, piano and harpsichord

Monday, April 11, 1988 at 8:00 p.m.

Sonata No. 3 in E Major, BWV 1016 (1718-1722). Johann Sebastian Bach
(For violin and obligato harpsichord) (1685-1750)

Adagio

Allegro

Adagio ma non tanto

Allegro

Anne Scott, 'cello

Introduction and Fugue (1959). Kelsey Jones
(b. 1922)

INTERMISSION

Sonata (1949). William Walton
Allegro tranquillo (1902-1983)
Variazioni

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Kenway.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta



Department of Music
University of Alberta

In Recital

JACK MURRAY, tenor

and

JANE O'ODEA, piano

Wednesday, April 13, 1988 at 5:00 p.m.

Ten Biblical Songs, Op. 99 (1894).Antonin Dvořák
(1841-1904)

PAUSE

Sechs Lieder von Gellert, Op. 48 (1803).Ludwig van Beethoven
Bitten (1770-1827)
Die Liebe des Nachsten
Vom Tode
Die Ehre Gottes aus der Natur
Gottes Macht und Vorsehung

PAUSE

Serenade (The Student Prince in Heidelberg) (1924).Sigmund Romberg
(1887-1951)

On the Street Where You Live (My Fair Lady) (1956)Frederick Loewe
(b. 1904)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Murray.

Convocation Hall, Old Arts Building

In Recital

STEPHEN COLLINS, viola

with

SYLVIA SHADICK-TAYLOR, piano

Wednesday, April 13, 1988 at 8:00 p.m.

- Suite No. 1 in G Minor for Viola Solo, Op. 131d (1915). Max Reger
Molto sostenuto (1873-1916)
Vivace-Andantino-Vivace
Andante sostenuto
Molto vivace
- Concertpiece for Viola and Piano (c. 1906). George Enescu
(1881-1955)
- Sonata in F Major for Viola and Piano (1919). Paul Hindemith
I Fantasie (1895-1963)
II Thema mit Variationen
III Finale (mit Variationen)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Collins.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

HENRIETTE SCHELLENBERG

MASTERCLASS

MASTERCLASS: *Thursday, April 14, 1988, 7:00 - 9:30 p.m.*
Convocation Hall, University of Alberta

PERFORMANCE: *Rossini, Petit Messe Solenelle*
Saturday, April 16, 1988, 8:00 p.m.
All Saints Cathedral

AUDITIONS: *Sunday, April 10, 1988 2:00 - 6:00 p.m.*
Room 148, Alberta College

APPLICATIONS: *Please submit masterclass repertoire (two selections from lieder oratorio or baroque opera TO*

Alberta College Conservatory of Music
10041 - 101 Street
EDMONTON, Alberta
T5J 0S3
Ph. 428-1851, ext. 237

DEADLINE FOR APPLICATION: Tuesday, April 5, 1988

Auditor's fee for masterclass - \$5.00

Masterclass participants' - free



GARNEAU CHAMBER ENSEMBLE

Donald Hyder, Oboe

Dennis Prime, Clarinet

Lillian Upright, Piano

Norman Nelson, Violin

Pat Armstrong, Violin

Michael Bowie, Viola

Tanya Prochazka, Cello

THURSDAY, APRIL 14, 1988, 8:00 P.M.

Room 1-29, Fine Arts Building

University of Alberta Campus

112 Street & 89 Avenue



Department of Music
University of Alberta

Programme

Piano Quartet in G minor, Op. 25 (1861)

Johannes Brahms
(1833 - 1897)

Allegro

Intermezzo: Allegro, ma non troppo

Andante con moto

Rondo alla Zingarese: Presto

Phantasy Quartet for Oboe and Strings, Op. 2 (1932)

Benjamin Britten
(1913 - 1976)

Andante alla marcia - Allegro giusto - Andante -

Animato - Tempo primo: Andante alla marcia

- Intermission -

Clarinet Quintet in B minor, Op. 115 (1891)

Johannes Brahms
(1833 - 1897)

Allegro

Adagio

Andantino - Presto non assai, ma con sentimento

Con moto



Department of Music
University of Alberta

In Recital

JOANNE MULESA, oboe

assisted by

VIRGINIA GALE, piano

Friday, April 15, 1988 at 5:00 p.m.

Drei Romanzen for Oboe and Piano (c. 1849). Robert Schumann
I. Nicht Schnell (1810-1856)
III. Nicht Schnell

Sonate pour hautbois et piano (c.1962). Francis Poulenc
I. Elégie (1899-1963)
II. Scherzo
III. Déploration

INTERMISSION

Concerto for Oboe and Orchestra in C Major (c.1800). Joseph Haydn
I. Allegro Spiritoso (1732-1809)
II. Andante
III. Rondo

Sonatina (c. 1963) Gordon Jacob
I. Adagio (1895-1984)
II. Allegro giocoso
III. Lento alla Sarabande
IV. Allegro molto vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Mulesa.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

In Recital

GLYNIS ALLEYNE, flute

assisted by

HELEN STUART, piano

Sunday, April 17, 1988 at 3:00 p.m.

Sonata for Flute and Piano (1958). Francis Poulenc
Allegro Malinconico (1899-1963)
Cantilena
Presto giocoso

Barbara Ritz, piano

Concertante for Flute and Piano (1972) Talivaldis Kenins
Presto furioso; Fuga (b. 1919)
Canzona: Lento
Presto giocoso

INTERMISSION

Concerto in D Major for Flute and Piano,
K. 314 (1778) Wolfgang Amadeus Mozart
Allegro aperto (1756-1791)

Serenade for Flute, Violin and Viola,
Opus 25 (c.1796). Ludwig van Beethoven
Entrata: Allegro (1770-1827)
Andante con Variazioni
Andante; Allegro vivace e disinvolto; Presto

Anne Kenway, violin
Stephen Collins, viola

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Alleyne.

Convocation Hall, Old Arts Building

Visiting Artist Recital

Hugh J. McLean, organist

Wednesday, April 20, 1988

8:00 p.m.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

Programme

Tiento in the 6th mode, Ileno

Juan Cabanilles
(1644 - 1712)

Ciacona in C minor, BuxWV159

Dietrich Buxtehude
(c 1637 - 1707)

Prelude, trio and fugue in B flat, BWV 545b

J. S. Bach
(1685 - 1750)

"Alan" variations on a theme by Bach
(Passepied, BWV 831)

a) Alan Heard
(b. 1942)
b) Alan Belkin
(b. 1951)
c) Alain Gagnon
(b. 1938)

Scherzo in G minor, op. 49, no. 2

Marco Enrico Bossi
(1861 - 1925)

Chorale no. 3 in A minor (1890)

Cesar Franck
(1822 - 1890)

Adagio in E

Frank Bridge
(1879 - 1941)

Toccata (1940)

Leo Sowerby
(1895 - 1968)



Department of Music
University of Alberta

In Recital

JEFFREY BOWEN, pianist

Saturday, April 23, 1988 at 5:00 p.m.

- Sonata in C Minor, Op. 10, No. 1 (1795-7) Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Adagio
Prestissimo
- Poem, Op. 32, No. 2 (1903) Alexander Skryabin
(1872-1915)
- Etude in E Major, Op. 10, No. 3 (1832) Fryderyc Chopin
Etude in C Minor, Op. 10, No. 12 (1830) (1810-1849)
- Funérailles (1849) Franz Liszt
(1811-1886)

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

In Recital

IDA EDWARDS, mezzo-soprano

assisted by

DONNA-LEE INGLIS, piano

Monday, April 25, 1988 at 8:00 p.m.

Epithalamium. Henry Purcell
From The Fairy Queen (1692) (1659-1695)
Sweeter than Roses
From Pausanias (1695)

Two Songs, Op. 91 (1884). Johannes Brahms
1. Gestillte Sehnsucht (1833-1897)
2. Geistliches Wiegenlied

Stephen Collins, viola

Cruda sorte! Amor tiranno! (1813). Gioachino Rossini
From L'Italiana in Algeri (1792-1868)

INTERMISSION

Vedic Hymns, Op. 24 (1907-08). Gustav Holst
1. Ushas (Dawn) (1874-1939)
4. Indra (God of Stormy Battle)
5. Varuna II (Waters)
6. Songs of the Frogs
8. Creation
9. Faith

Three Métis Songs from Saskatchewan (1975). Malcolm Forsyth
1. Chanson du Petit Cordonnier (b. 1936)
2. Adieu de la Mariée
3. Chanson de la Grenouillère

This recital is presented partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Edwards.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

In Recital

KATHLEEN CORCORAN, soprano

and

JANE O'DEA, piano

Wednesday, April 27, 1988 at 8:00 p.m.

We sing to Him (1688).....Henry Purcell
An Evening Hymn (1688) (1659-1695)
The Blessed Virgin's Expostulation (1693)

Sei Ariette (1829).....Vincenzo Bellini
Maliconia, Ninfa gentile (1801-1835)
Vanne, O rosa fortunata
Bella Nice, che d'amore
Almen se non poss'io
Per pietà, bell idol mio
Ma rendi pur contento

INTERMISSION

Der Nussbaum, Op. 25 (1840).....Robert Schumann
Schneeglöckchen, Op. 79 (1849) (1810-1856)
Erstes Grün, Op. 35
Jasminenstrauch, Op. 27 (1840)
Er ist's, Op. 79 (1849)

Folksong Arrangements, Volume III (pub. 1960).....Benjamin Britten
How sweet the answer (1913-1976)
The Minstrel Boy
At the mid hour of night
The last rose of summer

Traditional Irish Selections
I Know My Love
Never Wed an Old Man
Danny Boy

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Corcoran.

Reception to follow at Jane's: 11333 - 79 Avenue (436-3069)

Special thanks: Professor Harold Wiens and Dr. Violet Archer

Convocation Hall, Old Arts Building

VISITING ARTIST RECITAL

with guest

Bela Boszormenyi-Nagy, pianist

Friday, May 13, 1988

8:00 p.m.

Convocation Hall, Old Arts Building

University of Alberta

Presented by the Department of Music
and the Boris Roubakine Piano Club



Department of Music
University of Alberta

Programme

Adagio in B Minor, K. 540
(1787)

Wolfgang A. Mozart
(1756-1791)

Rondo in A Minor, K. 511
(1787)

Wolfgang A. Mozart
(1756-1791)

Fantasia in C Major, Hob. XVII:4
(1789)

Joseph Haydn
(1732-1809)

Sonata in C Minor, No. 32,
Op. 111 (1821-22)

Ludwig van Beethoven
(1770-1827)

Maestoso - allegro con brio ed appassionato
Arietta (adagio molto semplice e cantabile)

Intermission

Sonata in B flat Major
Opus posthumous (1827)

Franz Schubert
(1797-1828)

Molto moderato
Andante sostenuto
Scherzo and Trio - allegro vivace con delicatezza
Allegro, ma non troppo

Bela Boszormenyi-Nagy, pianist

Dr. Boszormenyi-Nagy studied piano with Imre Keeri-Szanto and Erno Dohnanyi, composition with Zoltan Kodaly, and chamber music with Leo Weiner. A three-time winner of the Liszt Prize in Piano, he has appeared in solo recitals and with major orchestras throughout Europe and North America. A champion of contemporary music, he has presented many premieres, including the European Premiere of the Bartok "Third Concerto". Recently, the Hungarian Government awarded him the Bartok and Liszt commemorative medals for his efforts to promote the music of these composers through performance and teaching.



Department of Music
University of Alberta

In Recital

MONICA RIST, organ

Candidate for the Master of Music degree in Applied Music

Monday, May 16, 1988 at 8:00 p.m.

Chaconne in A Minor (1927). Johann Nepomuk David
(1895-1977)

Einige canonische veränderungen über das
Weihnachtslied "Vom Himmel Hoch", BWV 769 (1747). Johann Sebastian Bach
(1685-1750)

INTERMISSION

Grosse orgel-sonate "Der 94^{ste} Psalm" (1856) Julius Reubke
(1834-1858)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms. Rist.

Convocation Hall, Old Arts Building



Department of Music
University of Alberta

In Recital

Darald Bantel, tenor
and
Jane O'Dea, piano

Sunday, July 3, 1988 at 2:00 p.m.

Chanson d'amour
Nell
Lydia
Rêve d'Amour
Ici-bas!
Après un rêve

Gabriel Fauré
(1845-1924)

Lieder eines Fahrenden Gesellen

Gustav Mahler
(1860-1911)

Intermission

Liederkreis
Op. 24 Nr. 1 - 9.

Robert Schumann
(1810 -1856)

Dein ist mein ganzes Herz
from Das Land des Lächelns

Franz Lehar
(1870-1948)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Bantel.

Convocation Hall, Old Arts Building

